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The Art News

An International Pictorial Newspaper of Art

ANTIQUES
RARE BOOKS
ART AUCTIONS

VOL. XXII, No. 33—WEEKLY

NEW YORK, MAY 24, 1924

Entered as second class mail matter,
N. Y. P. O., under Act of March 3, 1879

PRICE 15 CENTS

Dramatic Sculptures by Martin Borgord Are Revealed in His Present Exhibition at the Galerie de Marsan, Paris



"DESPAIR"

By MARTIN BORGORD



"CENTAUR AND NYMPH"

By MARTIN BORGORD



"GRIEF"

By MARTIN BORGORD

Both imaginative and realistic are the sculptures of Martin Borgord, the American painter-sculptor, whose works are now on exhibition at the Galerie de Marsan, Paris. Last week we reproduced three of his paintings. Above are shown his latest contributions to plastic art.

ITALY'S KING LIKES OUR ART IN VENICE

Praises American Paintings Which, for the First Time, Are Fairly Representative at the Biennial

VENICE—The XIVth Venetian Biennial International Exhibition of Art was opened on April 25 in the presence of the King of Italy and many representatives of high office. His Majesty was escorted to and from the exhibition amidst the traditional Venetian pageantry of fluttering banners and tapestried palaces in a grand procession of gilded gondolas of antique model.

In making the rounds of the forty-three halls of the Central Building and all of the seven foreign pavilions set in shady recesses of the Public Gardens, Victor Emmanuel III shook hands with the dignitaries and artists present, demonstrating a brilliant memory for old acquaintances and their work, of which he is a liberal patron for his own private collections and his gifts to new modern galleries.

Passing through the two large halls of the Central Palace containing the first representative American exhibit—a worthy show of seventy-five paintings by as many of our serious artists, rather of home than foreign culture, mostly loaned from our public galleries and all well-known pictures—the king evidently was pleased. He stopped twice before Charles Curran's "After the Storm," admired Ruth A. Anderson's "Wedgwood and Flowers," Victor Higgins's "Taos Mountain," and "Tropical Rain" by Frederick J. Waugh. He also showed special interest in Wayman Adams' full-length portrait of Booth Tarkington, Cecilia Beaux's charming woman seated in a night scene "On the Terrace," Ernest L. Blumenschein's "Superstitions," John Sloan's "Ferry" and George W. Sotter's "Autumn Night."

The exhibition management is also cordial in praise of our show and, selecting a larger number than it is customary to choose from any one national section, for the illustrated supplement to the catalogue, reproduced Walter Ufer's "Luncheon at Lone Locust," Burtis Baker's "Interior with Figure," Herbert W. Dunton's "Cattle Buyer," Gardner Symon's "First Snow," Lester Stevens' "Rockport Quarries," "In the Studio" by R. Sloan Bredin, and Douglas Volk's portrait of John Cotton Dana, besides the Curran and Blumenschein pictures.

On all sides it is admitted that our seventy-five Americans hold their own with dignity among almost a thousand artists of all nationalities showing over 2,500 works. Of the total, 1,500 are oil paintings, about 130 are pastels, water colors and miniatures, nearly 250 sculptures, between 500 and 600 black-and-whites and a good 300 are examples of

(Continued on page 4)

Turkey Favors Art Over Religious Bias

Angora Government, to Encourage Sculpture, Will Erect a Bronze Likeness of Turkish President

BERLIN—A competition for a bronze statue of Mustafa Kemal has been opened by the Turkish government to be participated in by Turkish, German, Italian and French sculptors. Designs must be in by July 15. The statue will be placed before the house of parliament in Angora. The representation of the president is asked to be in full length, standing, the pedestal to be adorned with scenes taken from the recent war, in low relief. Prices are £7,500 for the accepted design, £1,000 for the second best, and £500 for the third.

It was announced a year ago that Mustafa Kemal had departed from the religious traditions of his race, which are against the pictured representation of any living thing, and would encourage the erection of statues to national heroes. He has now begun by honoring himself first. The inclusion of Turkish artists in the competition is merely a gesture to appeal to national pride, as there are no Turkish sculptors as yet, unless those who carve arabesques be called such, and they could not compete in the modeling of a human form.

FRICK ART LIBRARY OPEN TO STUDENTS

Covers the Field from the XIIIth Century to the Present, With Special Attention to America

The Frick Art Reference Library, which Miss Helen Clay Frick has been organizing during the past three and a half years, was opened yesterday afternoon with a private view and will be free to students by appointment on and after June 9. This library, which is by far the most complete of its kind in this country, is based on that of Sir Robert and Lady Witt in London, where more than a quarter of a million photographs of works of art and a record of each are on file.

There are 36,000 photographs exclusively of paintings in the local library, and 12,000 reference books, of which 7,000 are catalogues of collections. The period from the XIIIth century to the present day is the field which the library covers. Records of modern American works form an important part of the library, although it has been difficult to determine which artists to represent as the absence of a national collection similar to that in England has precluded Sir Robert Witt's plan of including only the works of artists so represented.

The photographs are filed in large binders according to schools, with sub-

(Continued on page 6)

Australia Obtains a Sargent of 1913

"Hospital at Granada" Acquired for the National Gallery at Melbourne Through the Agnews

LONDON—When Messrs. Agnew obtained for £2,205 the "Hospital at Granada" by John Sargent, for which bidding had been exceptionally keen at Christie's, it was on behalf of Mr. Frank Rinder, who buys for the Felton Trust of the Victoria National Gallery at Melbourne.

When this picture was exhibited in the Royal Academy in 1913 it was considered that in it the painter had touched the highwater of technique. The figure on the stretcher in the foreground is beyond words poignant, and emotions of various kinds receive lively interpretation in the surrounding groups. The brilliant sunshine of Spain streaming in through the loggia is as brilliantly dealt with. There is no risk in predicting the work to be an "old master" of the future.

—L. G.-S.

Spokane Wants a Museum

SPOKANE, Wash.—Spokane has begun a campaign for a museum of fine arts. The first aim is to have a place for the exhibition of art works. The obtaining of a permanent collection will be deferred until this object has been attained.

SALONS OF AMERICA HOLD SPRING SHOW

Exhibition Smaller but Stronger Than Last Year's—Music and Dancing Added as Features

The Salons of America, in their annual spring exhibition at the Anderson Galleries, to last until May 31, have made several innovations, the first of which took the form of numerical limitation. The 312 exhibits are a little less than half the number shown last year.

With this decrease in quantity, an increase in quality is also evident, although Mr. Walter Grant insists, pardonably, that credit for the good appearance of the show is due to the hanging of it, which was entirely out of the hands of the artists. Whether there are more good pictures than heretofore, or whether the best are simply placed strategically so that when doubt as to quality crops up an unusually good picture closes up the breach made by some of its mediocre brothers, the exhibition certainly makes a more favorable impression than those of the past two years.

Another of the innovations may go far towards popularizing the show although it offers serious, not to say fatal, competition to the pictures. This refers to the musical programs and dancing under the direction of G. Aldo Randegger, on the afternoons of May 21, 22 and 23; on the afternoon and evening of May 26, which is Board of Education Night; on the afternoon of the 27th and on the afternoon and evening of the 28th, which is Salons of America Night. The admission charge of \$1.25 will be shared with other art organizations that cooperate. Those which have been asked are the Academy, Architectural League, the American Water Color Society, New York Water Color Club, and some half a dozen more.

With very few pure abstractions, only a hint or two of Cubism, and only one Futurist contribution (David Burluk's) the "Moderns" seem to be forging ahead into a definite style. This is observable in such works as Ernest Fiene's "Winter Landscape," Fiske Boyd's "Three Men in a Boat," John Alger's "Marguerite," and Vincent Canadé's figure group, Charles Burchfield's "Scrapped Locomotives," Gardner Hale's "Tuscan Hills," Abbo Ostrowsky's "City Park," Ross Moffet's "Rum Schooner" and Ellen Ravenscroft's "In the Steerage." Alexander Couard, who shows a water color of New Mexico, is one of the few who have derived permanent value from the abstract manner. Diego Rivera, Bernard Karfiol, Leo Katz, Owen Merton, Edwin Booth Grossman, Maurice Sterne, William Pogrebysky, John Kellogg Woodruff, C. Bertram Hartman, Horace Brodzsky, George F. Of and Pamela Bianco help materially in keeping up the standard of the exhibition.

The sculptors, as usual, are present in a small minority. There is a masque in

Characteristic Pastel by Lhermitte Bought by Scottish Collector

WASHER-
WOMEN ON
THE MARNE
By
LEON
LHERMITTE

By courtesy of
H. J. Brown,
The Raeburn Gallery,
London

This picture was formerly owned by Mr. Henry J. Brown, of the Raeburn Gallery, 48 Duke St., Piccadilly, London. It was exhibited at the New Gallery, Edinburgh, and was acquired by a well-known Scottish collector. The fine quality and the limpid atmosphere are discernible even in the reproduction.



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bronze by Alfeo Faggi of a pert "Miss D." a wood carving of a woman by Concetta Scaravaglione, a head in wood of Beethoven by Vincent Glinsky, a head of a woman in marble in the manner but not with the vitality of the archaic by John Ely, and two little terracotta plaques with figures in high relief by Carl Walters.

Portraits by James Britton

Although James Britton has a few landscapes included in his current show in the Ainslie Galleries, landscapes that appear singularly French for so robust an American as is Britton, he makes his chief impression through his portraits, of which there are a dozen on the walls.

The variety of approach to his sitters in Britton's work is limited only by the number of his subjects, there being an incredible distance between the suave and exquisite treatment of the head of the artist's wife, a veritable gem of painting, and that of the powerful figure of "Walcott of the 69th," this being a superb representation of suppressed power in the original, although Britton let himself go the limit in painting and modeling this soldier home from the wars.

His "Widow" and "Cornelia" and "Rosalie Manning, Sculptor" all arrive at beauty of representation of surfaces and of character through varying successful means, as do his well-remembered seated figure of the Baron Szopory and the full-length of Sidney E. Dickinson in the famous green shirt that Dickinson himself has immortalized. Only once here as Britton let his medium obtrude in his work, this in the portrait of Nathan D. Potter at work modeling a figure. Here values have been wrongly estimated and construction of the figure and face has been obscured for the pleasure of obtaining certain surfaces which are not so important as what should be suggested as being behind them. The exhibition continues until the end of May.

Florence Ivins at Keppel's

Florence Ivins is giving her first exhibition of drawings and woodcuts in the Keppel Galleries. About forty water colors and prints comprise the show that will continue until June 7, the last regular exhibition of the season at Keppel's.

Mrs. Ivins, who will be remembered as Florence Wyman, the illustrator, devotes her water-color sketches to pictures of babies and their mothers and older children, at play, in the bath, at meal times and even making music, her wash being beautifully transparent and her humorous observation of children as happy as it is true to nature.

In her woodcuts Mrs. Ivins carries her work to a finer pitch of perfection in the beauty of her line. French and British tradition appears to be back of much of this work, design stemming from France and drawing from England, the character of her mothers and children being purely American, however. The drawing of "Sleepyhead" is as amusing as it is true, that of the "Children Blowing Feathers" is an exquisite rendering of girlish types, and the design for a page of music, entitled "Music—The Soldier" shows Mrs. Ivins' skill in design as well as for charm in subject.

Wilson Irvine at Young's

The Wilson Irvine who has sent the group of canvases from Cornwall and England to the Howard Young Galleries for exhibition during the rest of May shows a marked improvement over the Wilson Irvine who painted the American landscapes shown with them, such as the "Fields of the Trappers" and the "March Evening."

Before he went abroad Irvine painted in a decidedly sentimental manner, his color having that same quality while his viewpoint was rather limited in range of subjects. But the moist atmosphere of the southwestern angle of England, its rich coloring, its brisk westerly winds and its pale sun and moonlight have had a tonic effect on his work not only in the richness and variety of his color and his sensitiveness to atmospheric niceties but also his feeling for composition.

All these changes may be noted in

such varied expressions of it as the moonlit wall of his "Old Mill," which has an enamel-like beauty; his "Spring in Cornwall," that has much of the loveliness of an old-fashioned English garden; and more especially in his pictures of the fishing boats in harbor. Particularly handsome is the atmospheric paintings of "The Fishing Fleet," in which his craft have volume and yet really float on the surface of the dancing water. How much more solidly he paints is to be observed in the "Low Tide" and "The Harbor of St. Ives," where his billowing clouds and fresh breezes add much to the many signs of his advancement.

Curiously enough the familiar English mists have puzzled him to the point of less happy results in his attempts at painting the bold headlands of the Channel coast, the "Clovell, Devonshire" and "From Zennor's Head" being surprisingly weak performances from a man who has accomplished so much in the other canvases.

Old Masters at Ehrich's

In the dozen canvases by old masters arranged in the Ehrich Galleries for a May exhibition painters of Italy, France, Holland and England are represented by examples ranging from the characteristic to a very high rank. The paintings by the two XVIIIth century Dutchmen, Jacob van Stry and S. de Vlioger, are splendid works. The "River Scene with Peasants and Cattle" by the first named is a handsome, glowing piece of composition and painting while De Vlioger's "Marine" is distinctly notable for the correct representation of the ships of his time.

The portrait of "Master Thomas Barber" by Sir Thomas Lawrence is another handsome and important painting that gains rather than loses in contrast with the imposing state portrait of George III by Allan Ramsay hanging directly opposite and tending to dominate the room by its mere size and gorgeousness of costume. The two "Architectural Ruins" by Panini stand up well on either side of the Ramsay and in doing so show how quality always counts, even against such royal splendor. There is a lovely little Guardi in the show, a hunting scene by Henry Alkan, and portraits by Harlow and Beechey.

Library Shows New Prints

In room 316 of the Public Library the accessions of the past year to the print department will remain on view until November. The collection ranges over four centuries of prints, beginning with an early German woodcut of the XVth century and passing to modern times in the accessions to the Avery collection which include the work of Brangwyn, C. H. Shannon, Strang, Tushingham, Picasso, Steinlen, Deslignières, and a number of Scandinavian, Czechoslovakian, Dutch and Russian artists.

Some of the gifts to the department include prints by Muirhead Bone, Martin Hardie, Helleu, Emil Orlik, and the Americans Frank W. Benson, G. E. Burr, C. W. Dahlgreen, Kerr Eby, W. J. Duncan, Emil Fuchs, William Auerbach-



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Paintings by William A. Patty

The fifteen paintings by William A. Patty, in the Ainslie Galleries until the end of May, show he has an eye for agreeable composition and a decidedly fine feeling for color. That he is not afraid of color is demonstrated in the blazing hues of his autumnal "Connecticut Landscape," and that he knows how to control it is shown in the suave tones of his Gloucester waterfront scenes with fishing schooners in dock, notably in such examples as the "Reflected Boats," the "Fishing Boats" with their grays and greens, and in the "After the Rain, Gloucester." Between these, for delicacy of effect sought and achieved, may be placed his "Winter Sunlight," the white gable end of the house being bathed in a light of an exquisite opalescence.

Rosenberg at City Club

Paintings and pastels by James N. Rosenberg are shown at the City Club until the end of the month. Mr. Rosenberg fills the gallery with a variety of impressions, from the figure motives which make the "Printemps" series to the pure abstractions suggested by music. A kind of Freudian symbolism may be lurking in the "Many Portraits of Louis Untermyer," which by the way, is a single picture and not a group. Some landscape sketches, such as those of the brown hills of Connecticut and of the Delaware Water Gap include his most genuinely interesting work. "Leda," one of the few oils, offers a new version of the famous story so dear to artists, showing the Leda on her couch and the swan a distant speck on the lake.

(Other art reviews on page 5)

VISITORS to LONDON

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A Chinese Floating Angel



Floating angel on a Chinese stele of the northern Wei period, about 500 A. D.
This figure is one of six in the halo of a Buddha of Healing carved in stone.
It was recently acquired by the Metropolitan Museum.

ENGLISH APPROVE DAYTON'S ART PLAN

Circulating Gallery of Pictures
Should Be Tried to Help Art-
ists, Says *London Daily News*

LONDON—News items and editorials in THE ART NEWS about the plan of a circulating picture gallery successfully maintained by the Dayton (Ohio) Art Institute have attracted much attention in England. *The Daily News*, among other papers, has printed an article on the subject, and this is now followed by an editorial indorsement of the plan.

"The scheme described," says the *News*, "is well worth the attention of persons in this country who are interested in pictorial art. The scheme is simplicity itself. The members of the Institute, arguing that if the public would support a circulating library of books they would support a circulating library of pictures, put their theory to the test. They invited responsible citizens of Dayton, Ohio, to take up subscriptions, offered under the same kind of regulations as subscriptions to Mudie's, and undertook to supply, instead of books, original pictures by good artists. The experiment was brilliantly justified. Not only was it found that after a month or two subscribers grew so fond of their hired pictures that they purchased them, but also that the public taste for good pictures grew to such an extent that picture-buying became a popular hobby in Dayton, Ohio. And the pictures were usually worth buying."

"Why should not the experiment be tried here in some of our largest towns? The poverty-stricken plight of English artists is notorious. In Chelsea alone there are scores of talented and industrious young painters who cannot sell their pictures or get commissions, and whose creative vitality is being slowly crushed out of them by the daily depressing problem of how to scrape together the bare means of livelihood. It is a truism that in hard times people cease to spend money on pictures. It is equally true that if people really like pictures and develop a discriminating taste for works of art they will sacrifice other ordinary pleasures in order to indulge this simple but vastly satisfying taste. It seems to us, at any rate, that the people of Dayton, Ohio, have given an excellent lead to some enterprising art institution in England or to some benevolent art patron to take a sporting risk with English suburbia."

Sir Ernest Budge Retires

LONDON—Sir Ernest Wallis Budge, who for over thirty years has been keeper of Egyptian and Assyrian antiquities at the British Museum, retires this month, leaving the Museum in possession of four-fifths of the records extant of Babylonian and Assyrian history. Sir Ernest attributes the situation which has arisen between Howard Carter and the Egyptian government to French influence, France having taken great umbrage when the arrangement (made at the time of the conversion of the Egyptian debt), that the Antiquities Department of Egypt should be controlled by a Frenchman, was practically disregarded in favor of Lord Carnarvon.

Lewis & Simmons to Go to 57th St.

Lewis & Simmons, of No. 612 Fifth Ave., are the latest additions to the 57th St. art center. The firm has leased quarters for a new gallery in the Heckscher Building, Fifth Ave. and West 57th St. Isaac Simmons is to sail for Europe in June.

Sale of Soudeikine's "Mi-Careme"

The Carnegie Institute did not purchase Serge Soudeikine's "Mi-Carême" from its twenty-third International as announced in THE ART NEWS of May 3. The buyer is Edgar Munson, a Pennsylvania collector.

NINE CITIES TO SEE CARNEGIE EXHIBIT

Selected Paintings from the Twenty-third International Will Be Displayed in a Rotary Show

PITTSBURGH—Directors and representatives from nine art museums met here to select from the twenty-third International exhibition the paintings which will be sent on tour at the close of the display here, June 15.

Visitors to Pittsburgh on this occasion were Mrs. Cornelia Sage Quinton, director of the Albright Gallery, Buffalo; Miss Gertrude Herdle, director of the Memorial Gallery, Rochester; William M. Milliken, curator of decorative arts, Cleveland Museum; Clyde Burroughs, secretary of the Detroit Institute of Arts; J. Arthur MacLean, director of the John Herron Art Institute, Indianapolis; Mrs. George K. Meyer, president of the Dallas Art Institute; William Alanson Bryan, director of the Los Angeles Museum, and John E. D. Trask, director of the Milwaukee Art Institute. Homer Saint-Gaudens, director of fine arts of Carnegie Institute, represented the University of Michigan, the Toledo Museum, and the Philadelphia Art Club.

Following the meeting Mr. Saint-Gaudens announced the tour schedule as follows: Los Angeles, July 30 to Sept. 7; Toledo, Oct. 1 to Oct. 27; Buffalo, Nov. 3 to Nov. 30; Detroit, Dec. 8 to Jan. 30; Cleveland, Feb. 15 to April 15; University of Michigan, April 27 to May 18. This will be the third successive year that a rotary show has been selected from the International.

De Meuleneere Issues Repertories

BRUSSELS—A. Louis de Meuleneere, 21 rue de Chêne, has issued a general repertory of work and periods of applied arts, and another repertory of works of fine arts. The modern periods are covered. Architecture, decoration, ornamentation, technique, procedure and composition are covered by the first, and painting, sculpture and engraving by the second. The contents of museums, academies, great libraries and private collections and chateaux in many countries are included. Both catalogues should be of great value to dealers and collectors.

A Rothenstein and a Millet Sold

LONDON—The latest purchase by the Chantrey Bequest is William Rothenstein's "Princess Badroulbador," an oil, which is to be shown at the Royal Academy this May. Another purchase of interest is that made for the National Gallery of Scotland from Croal Thomson of Millet's "Haybinders," which during the war was hidden from the Germans in the house of the painter's daughter in Marles. It is the original study in oils made at Barbizon in 1849 for the larger work, now in the Louvre.

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Ten New Busts for Hall of Fame

The ten bronze busts recently unveiled at the Hall of Fame, New York University, and the artists who executed them, are as follows: John Adams, John Francis Paramino; Phillips Brooks, Daniel Chester French; Mark Twain, Albert Humphreys; Peter Cooper, Chester Beach; James Buchanan Eads, Charles Gaffly; Joseph Henry, John Flanagan; Andrew Jackson, Belle Kinney; William Thomas Green Morton, Helen Farnsworth Mears; Alice Freeman Palmer, Evelyn Longman; Thomas Jefferson, Robert Aitken.

AURORA TO FOUND A CITY COLLECTION

Illinois Town Which Has Shown So
Great an Interest in Art Plans
Buying of Works by the Public

AURORA, Ill.—The Chamber of Commerce is organizing a Community Art Collection. It is suggesting to different individuals and organizations, who have never yet expressed an interest in art, ways of forming the nucleus of this collection.

One picture was furnished by night clerks in restaurants—persons who have never attended an exhibit in Aurora or manifested an interest in art. Others are being given by individuals who have never taken a part in the civic activities or cultural programs. Five good pictures have been given already and several more are promised. None of these pictures are coming from the well established organizations or the more well-to-do individuals. Their support and interest will be asked for later.

This collection is to be open to the public every day and on certain evenings. It is proposed to have weekly

programs in winter, preferably on Sunday afternoons, when there will be good music and talks on art. These afternoons will be turned over to different associations and different individuals. Labor organizations will be asked to conduct afternoons and also foreign colonies, and in this way the appeal may be broadened.

The Chamber of Commerce will hold the collection and be responsible for it until a permanent home for art is provided. The city government will be asked to appropriate \$1,000 to \$1,500 a year for the purchase of pictures. The only condition is that these pictures must be purchased and then given. "We believe in this way we are helping stimulate art and are making people realize through the purchasing, the value of pictures," said Secretary Haines of the Chamber of Commerce.

It is intended to dedicate this foundation on May 29.

C. E. Trevor to Sail June 7

C. E. Trevor, of Jacques Seligmann & Co., will sail for Europe on the *Majestic* June 7. He will spend three months in the Paris headquarters of the Seligmanns. René Seligmann sailed May 7 on the *Aquitania* to remain for the same length of time.

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TURNER AND SARGENT BRING HIGH PRICES

Sale at Christie's of Modern Paintings and Water-Color Drawings Realizes a Total of £26,919.19

LONDON—Works by Turner and Sargent brought the highest prices at the sale of modern pictures and water-color drawings at Christie's. The objects sold were the property of D. Stoner Crowther, Esq., and Captain John Audley Harvey, and from other sources. Many buyers were attracted. The total realized was £26,919.19.

The Sargent painting, "The Hospital at Granada," was bought by Agnew's for the new National Gallery in Melbourne, and it sold for £2,205. The work by Turner was a water-color drawing, "Lucerne from the Walls," showing a lady with a group of children by some steps in the foreground. It was purchased for £2,520 by Gooden & Fox. Other important sales, the purchasers and the prices paid were:

"On the Thames at Greenwich," drawing, Birket Foster; Sampson.....£1,942
"The Pedlar," drawing, Birket Foster; Sampson.....£682
"The Stray Lamb," R. Ansdell, R. A.; Mitchell.....£110
"A Cavalier on Horseback," J. F. Herring, H. Bright and C. Baxter; Lister.....£152
"Apple Blossom," E. A. Hornel; Sampson.....£210
"An April Day," B. W. Leader; Sampson.....£525
"A Reverie," Albert Moore; Sampson.....£661
"Aggravation," Britton Riviere; Sampson.....£210
"Waiting for Father," Ph. Sadé; Sampson.....£157
"Orpheus," J. M. Swan, R. A.; Gooden & Fox.....£1,522
"Shaking Down Cider Apples," H. H. La Thangue, R. A.; Sampson.....£210
"A Passing Storm," E. M. Wimperis; Sampson.....£735
"The First-born," Henry Woods, R. A.; Sampson.....£210
"The Supper at Emmaus," drawing, Ford Madox Brown; Gooden & Fox.....£136
"Cordelia's Portion," drawing, Ford Madox Brown; Gooden & Fox.....£609
"A Larch Forest," drawing, Sargent; Knoedler.....£525
"The Opening of Waterloo Bridge by George IV, June 18th, 1817," J. Constable, R. A.; Thornton.....£472
"The Gambler's Wife," Sir W. Q. Orchardson; Sampson.....£315
"After the Dance," Ambrose McEvoy; Barker.....£89
"The White Cow," Edward Stott, R. A.; £141
"The Old Mill," R. P. Bonington; Carey.....£126
"A View in Surrey," P. Nasmyth.....£336
"A Spate on the Eek," W. McTaggart, R. S. A.; Thornton.....£441
"The Bath of Venus," Charles Shannon, R. A.; Lawson.....£273
"English Cottage Homes," B. W. Leader, R. A.; Mitchell.....£420
"Wine," Frank Brangwyn, R. A.; C. Thompson.....£546
"In June," Arnesby Brown, R. A.; Gooden & Fox.....£441
"A Village by the Sea," Arnesby Brown; Sampson.....£136
"Antonio Stradivari," Edgar Bundy, R. A.; £162
"The Boddin," D. Y. Cameron, R. A.; C. Thompson.....£420
"Cir Mohr," Cameron; C. Thompson.....£168
"Lever de Lune," J. C. Cazin; Thompson.....£262
"La Ferme," Cazin; Willis.....£199
"La Chaudière," Cazin; Thompson.....£325
"Whither?" Richard Jack, R. A. (A group of war refugees); Gooden & Fox.....£136
"Les Moissonneurs," Lhermitte; Sampson.....£409
"Escaped," Orchardson; Sampson.....£399
"The Old Cabman," Sir William Orpen, R. A.; Sampson.....£399
"The Terms of the Beisged," John Pettie, R. A.; Sampson.....£525
"Hagar and Ishmael," Edward Stott, R. A.; Sampson.....£735

ALEXANDER ARZOUYAN COLLECTION
Anderson Galleries, May 14 and 15—Collection of Oriental rugs, with some ikons and textiles, from the property of Alexander Arzouyan. Total, \$46,660. The more important items:

147—Kuba rug, Caucasus, XVIII century; Miss H. Counihan.....\$460
148—Karabagh rug, Caucasus; Miss Elizabeth Titzel.....\$410
263—Mir Serabend rug; Miss Elizabeth Titzel.....\$1,100
270—Kuba rug, Caucasus, XVII century; order.....\$2,300
272—Oushak rug, Turkey, late XVI century; Miss H. Counihan.....\$2,000
274—Samarkand woolen rug; Miss H. Counihan.....\$1,150
275—Kashan rug; Miss Elizabeth Titzel.....\$800
276—Karabagh rug, Caucasus; H. E. Huntington.....\$925
278—Tabriz silk rug; E. F. Collins.....\$1,800
279—Feraghan rug, Western Persia; O. S. Berberyan.....\$500
284—Feraghan rug, Persia; G. L. Meeker.....\$650
286—Herat rug; S. Hunt.....\$1,050

WESTMINSTER PLANS TO SELL FIFTY WORKS

Christie's to Conduct an Auction of Paintings Early in July for the Duke Who Sold the "Blue Boy"

The Duke of Westminster is to sell fifty pictures from his great collection of paintings at Christie's early in July, according to a special dispatch to *The New York World*. Since the end of the World War the Duke of Westminster has disposed of a few of his paintings at private sale, chief of these being Gainsborough's "Blue Boy" and Reynolds' "Mrs. Siddons as the Tragic Muse" which passed through the hands of Duveen Brothers to Henry E. Huntington.

No details are given in the *World's* dispatch as to what paintings are to be offered for sale.

About 135 pictures, most of them masterpieces, are catalogued as belonging to the Duke of Westminster. Among these are six Rembrandts, three of them panels; four Poussins, three Guido Renis, eight by Rubens, including three in a "Rubens Room," two by Velasquez, three Murillos, two Titians, two Hogarths, two by David Teniers the Younger, two Cuyps, and works by the following artists: Van Dyck, Bellini, Veronese, Andrea del Sarto, Salvator Rosa, Paul Potter, Van Goyen, Claude Lorrain, Turner, West, Millais, Hoppner, Gainsborough, Stubbs, and Louis and Antoine Le Nain, the brothers having collaborated on the picture.

Japanese Prints Fetch Record

Prices at Gonsse Sale in Paris

PARIS—Japanese prints realized record prices in the first day's sale of the collection of the late M. Louis Gonsse at the Hotel Drouot. The total obtained for 138 prints was 333,465 francs, five realizing 150,000. An oban triptych by Utamaro representing fisherwomen of Awabi, was bid up to 57,500, one by Choki, showing a woman in white chasing fireflies, was knocked down at 39,100, and a bust portrait of a girl by Utamaro realized 20,100.

The sale of modern paintings from the Revillon collection, directed by Me. Lair-Dubreuil, realized 592,450 francs for thirty numbers. Among the more important pictures was Corot's "Shepherd in View of the Gulf," sought by M. Georges Bernheim and Montaignac. It was knocked down to the latter at 226,000 francs. The starting price was 200,000. Another Corot, "La Ferme Milon," attained 71,000 francs, 20,000 having been the starting price. Monet's "Seashore and Cliff of Sainte-Adresse" was sold to M. Schoeller at 60,100 francs.

Low Prices at Berlin Auction

BERLIN—The auction of the estate of the late Mr. Poulton-Nicholson at Lepke's was, as far as the auction world is concerned, the most important event of the season. The feature piece, a Ter Borch of high quality, brought 20,500 gold marks, the valuation price having been 50,000. This low price is due to a scarcity of money, which at the present moment impairs the activity on the art market. A canvas by Adrian van Ostade, "Peasant-scene in an Inn," brought 7,100; Brueghel-Balen's "Paradise," but 6,600; "Harbour" by Lingelbach, 4,200; a portrait by van Lievens, 2,000.

Buckner Likes Wisconsin Art

MILWAUKEE—Samuel Owen Buckner has purchased and presented to the Art Institute H. J. Stoltenburg's painting, "Open Stream in Winter," in the exhibition of the Wisconsin painters and sculptors, now at the Institute. Last year Mr. Buckner purchased a snow scene by Raymond Stelzner, from the annual show and presented it to the Institute.

KAHN SEES A HIGH ART STANDARD HERE

Tells the American Federation of Arts that Much Progress Has Been Made in a Dozen Years

WASHINGTON—On the last day of the three-days' convention of the American Federation of Arts at the New Willard Hotel an address was made by Otto H. Kahn on "The Value of Art to the People." In the course of his speech Mr. Kahn said:

"Much yet remains to be done for the popularization of art in the United States, but a great deal has been done especially during the past dozen years, and more and more is being done to excellent effect. I believe that the American standard of art appreciation has reached a point where it is either equal or superior to that prevailing among the peoples of Europe, with very few exceptions."

Other speakers and their subjects included the following: "Art Getting Into Action," by George William Eggers, director of the Denver Art Association; "How Interest in Art Is Being Developed in New Mexico," Mrs. J. G. Osburn; "Marketing Art," Walter L. Clark, president of the Painters' and Sculptors Gallery Association; "School Children and the Art Museum," Anna Curtis Chandler, Metropolitan Museum; "Our Part in Art," H. M. Kurtzworth, director Kansas City Art Institute; "The Usefulness of an Art Museum," Florence N. Levy, director Baltimore Museum; "Technical Training for University Students," Charles C. Curran.

The delegates were received at the White House by Mrs. Coolidge on the afternoon of the second day.

Artists Contribute Generously to Park Avenue Street Fair

The art booth at the Park Avenue Street Fair, under the management of Mrs. Gustavus Town Kirby, received a variety of art objects from artists for the cause of charity, including not only paintings and sculpture, but also a large number of etchings, pottery, wood carving, metal work and textiles.

One of the features of the exhibition was the offer of three portraits in various mediums to execute portraits of the highest bidder for the honor. Ercole Cartotto did one in silver point; Helen Peale, one in pencil, and Gozo Kawamura, a bust. Who the sitters were can not be determined until tonight at the conclusion of the Fair. During the five days of the booth's existence, Henry Ziegler, the cowboy etcher, has been making and printing plates of western life before the crowd of visitors.

Among the pictures, whose sale, of course, brings nothing to the artist, are a marine by Paul Dougherty, Edith Catlin Phelps' portrait of a little girl in lavender, Matilda Browne's landscape with cattle, Hobart Nichols' water color landscape, an interior by Alethea Platt, and a painting of hollyhocks by Harriet Lord. Elizabeth Curtis, Arthur Powell and Mrs. Theron Strong were a few of the other painters represented.

Frederick MacMonnies sent his "Bacchante;" Malvina Hoffman, a fragment of a running figure; Mrs. Harry Payne Whitney, a head from her Titanic memorial, and other contributing sculptors were Daniel Chester French, W. Frank Purdy, and Mario Korbel. The etchings were plentiful, coming from John A. Dix, Troy Kinney, Henry R. Beekman, Katherine Ely, Emil Fuchs and others. Marie Zimmerman donated some bronze and iron metal work, pottery and wood carving came from Greenwich House, and stained glass from the studios of J. and R. Lamb.

Makers of Wood Cuts, Attention

Alfred Fowler, 17 Board of Trade, Kansas City, Mo., desires that all artists in wood engraving send him information about all of the blocks they execute in 1924.

ITALY'S KING LIKES OUR ART IN VENICE

(Continued from page 1)
decorative art, especially in glass, ceramics and wrought iron.

The largest proportion of the show, naturally, is of Italian origin, including almost 900 paintings, led off by fifteen striking personal collections, five of them memorials of Induno, Valeri, Fragiaco, Bezzi and Leto. One room is given to the notable young group comprising Bucci, Funi, Malerba, Marussig, Sironi, and Dudreville, men by no means unknown in the modern galleries, and a separate hall each to the four following names: Felice Casorati, neoclassic, dominating the entire exhibition with sixteen superbly simple paintings. Especially fine are "The Studio," "Noon Hour" and the "Concert," in the nude, and portraits of three members of the Gualino family and the painter's sister—calm, highly organized aestheticism, staid and restrained skill. Ubaldo Oppi's twenty-three paintings, also neoclassic and individual human figures of robust beauty against symbolical background express simple, optimistic sentiments with calm richness of color and "hidden" technique. Armando Spadini's forty-eight examples of rarely exhibited Impressionism is the pure and highly cultivated art of an entirely self-taught painter. Antipode of the "intellectuals," he works "from the heart," as the Italians say, with master hand, in such large compositions as "The Finding of Moses," as in the portraits of women, and children, in cats, in feather-ruffled turkeys, and vermilion lobsters or in the mauve tracery of spring poplars. The only one-man landscape show of this year, Ferruccio Scatola's twenty-seven canvases, is a happy selection of a realistic Impressionist widely known in Italy for his interpretation of the beautiful and uplifting in country and town subjects.

Among the smaller personal shows, Giovanni Romagnoli, winner of the second medal and \$1,000 at the present Pittsburgh International, has eighteen excellent nudes, draped and semi-draped figures. Alessandro Pomi covers an end wall with eleven strong, unsentimental paintings of extraordinary technical skill in broad style; Ludovico Cavaleri shows eleven large Venetian scenes and others in a restrained Impressionism. Alessandro Milesi's ten contributions include a portrait, dated 1924, of the celebrated Venetian historian and art critic, Pompeo Molmenti; Antonio Mancini defies time once more with a few landscapes besides his usual brilliant portrait and figure pieces, and yet another wonderful septuagenarian self-portrait. Plinio Nomellini has eight impressionistic expressions of exuberant color and fancy. Italcia Brass, seven out-door scenes are excellent painting and interpretations of Venetian life.

Besides these, the noteworthy single paintings by invited exhibitors, many of them well known in the States, and the uninvited work which has passed the more-than-ever rigid jury must be counted by the score. Sculpture, both in the single shows of

Antonio Maraini and Giuseppe Graziosi and in general—with the exception of the striking portraits of Mussolini and Toscanini by Adolf Wildt—while representing much technical merit and some charm, yields in compelling interest to the painting.

The one large room of Italian black-and-whites is of higher excellence than usual, a fact noted by the purchasers for the Modern Gallery of Rome, who have lost no time in acquiring the monotype of Tullio Silvestri, a wood-cut by Zannacchini, a copper engraving by Benvenuto Disertori, and etchings by Bartolucci, Cainelli and Mazzoni-Zarini, the latter a well-known member of the Chicago Society of Etchers who also recently exhibited in a one-man show at Goodspeed's, Boston.

The foreigners, too, make a great showing.

A few paintings and statues by artists of non-exhibiting countries are well placed with hospitable courtesy—among the Italian works in the Central Palace, the nationality clearly indicated in the catalogue—where also special halls are filled with exhibits from Roumania, Japan and our own land. But the greatest impression is made by the work in the special pavilions.

Holland shows over a hundred and sixty black-and-whites—nothing else this year—by thirty artists. Belgium has over a hundred and thirty oil paintings by thirty-nine artists, several examples each of the art of seven sculptors, besides wood-cuts, lithographs and etchings by ten men and women, and a showing in decorative art.

Spain exhibits over fifty paintings by almost as many artists, from one to four works by twelve sculptors, and two specimens each of the etchings of about ten men.

Hungary, classifying the display by the individual exhibitors instead of scattering one man's work through the different departments, reveals at a glance that some of her artists are not only painters but sculptors, draughtsmen and etchers as well—a satisfactory arrangement that might well be imitated in other pavilions.

The superb French show, numbering from one to five paintings each by fifty-one from among the most representative men and women of this epoch, is dominated by the personal show of thirty-six canvases by Charles Cottet. Eleven sculptors exhibit one, two or three pieces each. And, besides a large collection of water colors and pastels, there are drawings by Degas, Forain, Besnard, Fantin-Latour, Puvis de Chavannes, Renoir, Rodin, Paul Signac—name a few where all are important.

The Bavarian pavilion shows some of the best work in the exhibition among that of the sixty-seven painters represented, led by Leo Samberger's three incomparable portraits upon wood. Nine names sign the sculptures.

The British section leads off with a score of paintings by William Nicholson and one, two or three canvases each by fifty-nine men and women largely representative of the best current productions. There are thirty-one water colorists, two sculptors and thirty-one names also signing black-and-whites, including personal shows by R. E. S. Anderson and C. R. W. Nevinson who also, has two oil paintings. There is also a notable case of jewelry and other decorative art.

—Helen Gerard.

Edouard Jonas

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PASADENA TO BUILD A MUSEUM OF ART

Popular Subscription of \$210,000
for a Site—An Edifice Like
the Metropolitan Is Planned

PASADENA, Cal.—An art institute similar to the Metropolitan Museum of New York will be realized in Pasadena within a short period, it was disclosed when the Pasadena City Board of Directors appointed two of its members to serve on the committee made up of some of the city's most prominent citizens who are now making arrangements to incorporate.

Already \$210,000 has been raised by popular subscription and devoted to the purchase of Carmelita Park. This tract consists of 110 acres and will soon be deeded to the city for a site. A group of citizens including Henry M. Robinson, Robert A. Millikan, John Willis Baer, George Ellery Hale, Mrs. R. R. Blacker, Mrs. E. A. Batchelder, Mrs. H. A. Everett, Miss Grace Nicholson, Arthur Flemming, Frank M. Hunter, E. A. Merrill, Wallace de Wolf, H. I. Stuart, Joseph E. Tilt, John McWilliams, John S. Cravens, Homer S. Sargent, Henry M. Meier, S. Herbert Jenks, James A. Nelson, and A. L. Rowland are backing the project and have accomplished the work done so far.

According to the rules governing the project, the two city directors, Carl Thomas and Frank May, who were elected to the ruling board, together with Hiram W. Wadsworth, chairman of the city directors, and Stuart W. French, chairman of the City Planning Commission, will all serve on the art board as ex-officio members. As yet no plans have been made for the actual erection of a building.

Besnard's Etchings Catalogued by M. Louis Godefroy in Paris

PARIS—M. Louis Godefroy, the well-known etcher and expert, is preparing a new book on the etchings of Albert Besnard which met with such success when recently exhibited at Keppel's Galleries in New York. A complete study of this master's plates has resulted in the identification by M. Godefroy of more than a dozen which had not been catalogued, as also a great number of states which had not so yet been described.

It is therefore to be hoped that print curators and collectors, and dealers owning prints by Besnard, will be good enough to communicate with M. Louis Godefroy, 29 Avenue Henri Martin, Paris. In this way several collectors have already had the pleasure to learn that they owned proofs of whose value they had heretofore had no idea, and by corresponding with M. Godefroy on the matter they have appreciably contributed to the history of modern engraving, while their information has not failed to arouse interest among collectors generally.

The volume will be fully illustrated and will reproduce all the proofs described as well as the principal states of each plate. The acknowledged qualifications of the author who, as artist, is a member of the Société Nationale des Beaux Arts and of the Print Makers Society of California, is the best guarantee of the documentary value of his work. M. Godefroy was, moreover, for several years expert partner in the Gallery of Marcel Guiot et Cie., of Paris, from which position he resigned this year in order to devote himself more completely to works on the history of art and the formation of collections of prints and drawings for public and private galleries.

Ziegler Designs for Wales

Henry Ziegler, the "cowboy artist," is making the designs for three gold buckles to be presented by the Prince of Wales to the champions of the American rodeo which is to take place at the British Empire Exposition next month. Mr. Ziegler, who is an etcher, is making the designs on small copper plates to be copied in gold by a jeweler. The three awards will go to the champion "bronco rider," "bull-dogger" (the man who leaps from a running horse to the back of a steer and throws him by twisting his neck), and "steer-roper." Each of the three designs illustrates one of the feats.

BROOKLYN EXHIBIT A MEMORIAL TO KOST

Landscapes, Wood Interiors and a
Marine Among Works Shown at
the Museum—Other Exhibitions

A memorial exhibition to Frederick W. Kost is held at the Brooklyn Museum through this month and next. While Kost held a definite place in American art his work was not often shown publicly, so that the quiet reputation he enjoyed among the discerning was based on a charm which made itself remembered. While his work relates itself to that of his immediate predecessors, Innes, Wyant and Martin, his paintings have a distinct personality of their own.

There is only one pure marine in the exhibition, a high-keyed, blue-green expanse of waves, but there are a number of the hayboats he was so fond of painting, drawn up close to the low, flat shore. The Long Island coast, its dunes, scenes of Staten Island and New England, farmlands of Vermont and Maine make up his other subjects.

"The Brush Burner" is a forest interior of such exactness of observation as to place the artist high among any of his American confrères. It has the honest, thorough-going qualities of his work, the quiet, unassuming rendering of both fact and beauty. The beautiful color passages in "Near Moriches," where laborers work in a field, are in russet browns interwoven with threads of red. For one whose color harmonies so often revolve around clear browns and grays, it is notable that the warm note generally creeps in, as in the rose that penetrates the violet-gray clouds towering back of one of his hayboats, and the pink that penetrates the gray sky and pale sand in "Dunes, Long Island."

The exhibition is contributed to by Miss Minna Kost, Mrs. Harrison, Kierston Walter, Dr. Ralph B. Reitz, William A. Putnam, Miss Foster, the Arlington Galleries, and the Milch Galleries.

Canadians at Museum

The Brooklyn Museum is showing a group of paintings by seven artists of Toronto and four of Montreal, the former being Frank Carmichael, Lawren Harris, A. Y. Jackson, Arthur Lismer, J. E. H. Macdonald, F. H. Varley and N. J. Wood, the latter, Emily Coonan, E. Holgate, Lilia Torrance Newton and R. S. Newton. They will be on view until the end of June.

The landscapes, which form the larger part of the exhibition, have many traits in common, all being painted in a broad, vigorous manner, sparing of detail, and showing the general breadth of vision which goes with the vast open spaces and majestic aspect of nature typical of Canada. Most of the canvases are large in size, which seems logical for such subjects as Lawren Harris' "North Shore, Lake Superior," Frank Carmichael's "A Valley," and Arthur Lismer's "Island of Spruce, Algoma." A. Y. Jackson prefers a smaller picture, but he is especially interested in color patterns, such as that of red houses in the snow with reddish hills beyond.

F. H. Varley, a figure painter who has a charming picture of a little girl among snowflakes, also has a large landscape with a girl in a rose-colored dress sitting on some high, smooth gray rocks, the rose of the dress being repeated in the warm gray of the rocks and a touch of green around her throat finding repetition in the green of the hills in the distance. The four Montreal painters contribute figure subjects entirely, among which the "Cello Player" by E. Holgate seems the most serious piece of work.

Drawings by Old Masters

A group of drawings by old masters has been arranged at the Reinhardt Galleries to be on view until June 1. The French school is well represented with a figure study by Boucher, a "Dancer" by Lancret, a study of a nude by Natoire, and a portrait of Henri IV as a young prince by an artist of the XVIth century.

A "Leda and the Swan" attributed to Sodoma remains true to the fact that it is a drawing and therefore an art of line; while suggesting the light and shade of form, it puts to shame many modern drawings whose relapse into smooth areas of pure tone make them simply paintings in pencil.

Nicolaes Maes is seen in two small sketches in brown ink, both of them markedly spontaneous in execution, one

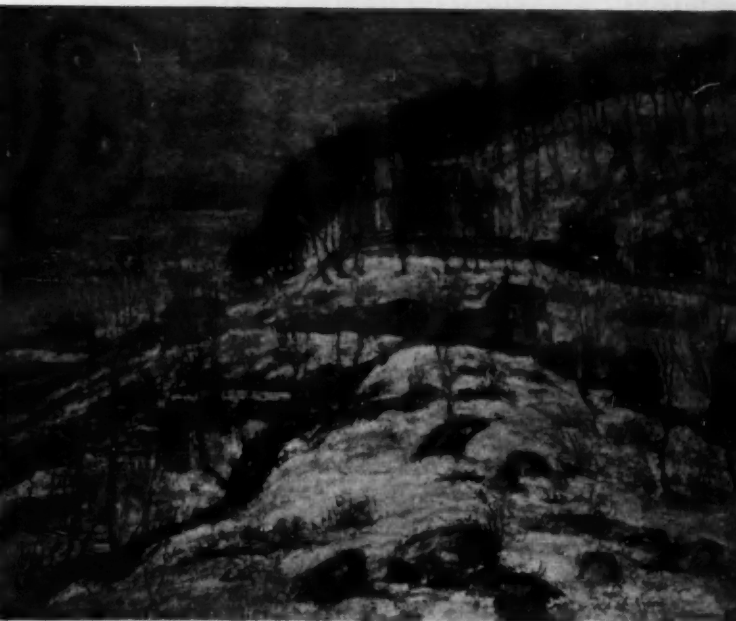
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Lawson Snow Picture Goes to St. Louis



"SCENE ON THE HUDSON AT INNWOOD"

By ERNEST LAWSON, N.A.

This fine example of Lawson's best style, that of his snow pictures, has recently been acquired by the Newhouse Galleries, of St. Louis.

of a philosopher and the other of a mother at a cradle. Portraits in sanguine by Peter Quast, a river scene by Ruisdael, Jordaens' head of a woman, and a "Death of St. Francis," one of the oldest drawings in the exhibition, the work of Jan Ortkens about 1500, add to the quality of the Dutch section. There is a sketch by Hoppner supposedly of Lady Romney and her children, a mother and child by Guercino, and various works by Blondel, S. Shelley, Peter Molyn, Baccio Bandinelli, Luca Cambiaso, and others.

Rosse's Decorative Panels

The decorative panels Herman Rosse is showing in the Kingore Galleries until the end of May are a decided departure from the conventional idea of an art show and this in spite of the fact that his work is based on an old and familiar convention. This is the style of the Venice of the XVIIIth century which finds its reflection in Rosse's work in masked figures suggesting Pietro Longhi and in the panels solely devoted to decorative motives such as his floral still lifes.

Silver backgrounds are used by the artist in some of these panels which make them look particularly cold in comparison with the more prevalent "Venetian red." He includes a group of panels in a more modern style, in each of which is a single figure of a woman in the typical costumes of Java, Persia, Japan and Holland; a nude and a Madonna rounding out this singular company. If Venice inspired one division of Rosse's work, Vienna appears to have done the same for this second one with a distinct lowering of the artistic level thereby.

Boardman Robinson's Drawings

An exhibition of drawings by Boardman Robinson is being offered by the Weyhe Gallery until June 7. This is the first show of his work held in New York since the exhibition of political cartoons several years ago, and it marks a new line of interest. Like Daumier, Boardman Robinson has always had an ambition to paint. And during the last year he has been working a great deal in oil and tempera on themes that have no journalistic interest.

In the present show there are numerous sketches for decorative compositions and studies from the nude, all showing that powerful search for form, so characteristic of Robinson. These new works, not only because of their more enduring subject matter, but also because of Robinson's unusual sense of design and expressive draughtsmanship, will make a stronger appeal than the political drawings, fine as they are. A few earlier works are included for the sake of comparison.

American Aquatints

In the Ackerman Galleries through May there is on view a group of American aquatints, dating from about 1833, which includes prints that are both very rare and of extraordinary charm and technical achievement. With the exception of one of Niagara Falls the views are all of American cities comprising

New York, Providence, Newport, Boston, Buffalo and Detroit, the local prints including one of the city from Staten Island and another of the old Quarantine Station with the bay crowded with shipping of the period.

Some Currier lithographs are shown with the aquatints. The lithographs are views of cities and rural scenes which make up through historic interest and old-fashioned charm for their very limited artistic merits.

Portraits of Print Makers

Dr. Weitenkampff has arranged an exhibition of double interest in the print department of the Public Library. This consists of portraits of print makers, and has the value not only of showing us the men who made prints from the time of Dürer until today but it has the further introduction of a personal element on the part of the artists who made the portraits.

Furthermore, as Dr. Weitenkampff remarks, "the grouping by country and period, into which these portraits naturally fall, bring, by technique, by style, by the superficial evidence of costume and customs, by characterization of the individual portrayed and by his approach to type, by many implied facts of time and place recalled by association in the beholder's memory, a rich reflection of all the factors of time, race, inherited tendencies, individual bent, that were responsible for the production of a given print." The exhibition will be open until fall.

Felix Wildenstein Sails

Felix Wildenstein, of Wildenstein & Co., sailed for Paris on *La France* on May 21. He will spend the summer as usual between the Paris headquarters of the house and Deauville with his family.

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PUBLISHED BY

THE AMERICAN ART NEWS CO.,
49 West 45th Street, New York

Entered as second-class matter, Feb. 5, 1909, at
New York Post Office, under the Act,
March 3, 1879.

Published weekly from Oct. 15 to last of June.
Monthly during July, August and September.

SUBSCRIPTION RATES

YEAR IN ADVANCE . . . \$4.00
Canada . . . 4.35
Foreign Countries . . . 5.00
Single Copies15

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Vol. XXII—May 24, 1924—No. 33

KING TUT RELICS HERE?

According to an Associated Press dispatch from Chicago Howard Carter, discoverer of the tomb of Tut-ankh-Amen, has declared that the funerary objects taken from the Egyptian king's mausoleum are to be divided and that the United States is to share in the apportionment, our share to be concentrated probably "in one museum in New York."

When Mr. Carter delivered his first lecture here, at the Metropolitan Museum, he made no reference as to what had or would become of the treasures from the tomb beyond saying that they had been "packed up and sent away." If he has been correctly quoted in the Chicago dispatch his statement clears up one part of the future of the funerary objects at least, that of their division and ultimate destination insofar as America is concerned. Of course the one museum he specified must inevitably mean the Metropolitan since no other museum in the city is so closely linked with Egyptian excavation nor has any Egyptian antiquities to be compared with its collection.

It can hardly be expected that we will receive many objects from the tomb if the Egyptian government follows precedent and takes its share first, leaving the remainder to be divided up among European nations and the United States. But if we get only a few of the very finest pieces the Metropolitan will have a distinctly notable addition to its already distinguished collection of ancient Egyptian art.

ART BY RADIO

Through the initiative of Mrs. J. Carlisle Lord and Henry R. Poore there is to be given by the agency of the radio broadcasting stations a series of art lectures comprising twenty-four different topics, limited to about twenty minutes duration and illustrated through the use of small prints which are to be obtained at a very slight expense. In this first series it is proposed to discuss the great works of painting, sculpture and architecture of the various countries and periods, the prints illustrating the topics to be studied while the lecture is in progress, sight and sound thus being combined in a manner that will be as novel as it is illuminating.

Bringing art into every household of the land is the long-held dream of all art teachers, museum directors and artists. Here, for the first time, is that vision about to come to realization owing to the almost universal installation of radio apparatus in American

homes. To those who live remote from cities having art museums and art lectures this plan will be something of a godsend; for anyone who is interested in the spread of art knows how large is the proportion of such people who hunger for knowledge of art and who care rarely, if ever, spend the money either to go to see exhibitions or buy books to tell them about the world's art.

Among the subjects already scheduled for these radio art lectures are: The Appreciation of Art and the Means Toward That End; How to See Pictures in the Galleries; Architecture and City Planning and Village Improvement; What Does the Term Modern Art Signify?; Illustrations; Comic Art, its Value and Disgrace; Art in Dress; Sculpture, in Realism and Symbolism and Art in the Home. In spite of the seemingly popular opinion that "radio fans" are not at all interested in cultural subjects, broadcasted talks about literature have already met with great appreciation, as have the finer types of musical programs. THE ART NEWS believes that the same appreciation will be bestowed on this series of lectures and it wishes all those connected with the very commendable enterprise all possible success.

MUSEUM ATTENDANCE

Using an estimated attendance at the Metropolitan Museum of Art as approximately 800,000 annually, Dr. James J. Walsh in a recent lecture drew a dispiriting picture of the outlook for culture in the fine arts in New York. His estimate of the number of actual residents of the city who went to that institution each year was not more than 250,000. And from this comparatively small number he drew the conclusion that New Yorkers had little reason to boast of their taste for the higher arts.

The trouble with this assumption is that it is based on statistics estimated by the lecturer, who, apparently, did not take the trouble to investigate the Metropolitan Museum figures nor compare them, even in a superficial way, with those of museum attendance abroad. In 1913, for example, the attendance at the Metropolitan was 839,419, while in 1920 it had grown to 1,073,905, this excess of a million visitors being continued up to 1923. Owing to the accuracy and detail with which attendance at the Metropolitan Museum is recorded we know that last year 208,233 visitors went to the museum for special purposes. More than 19,000 were for special study, 63,000 attended the free concerts and nearly 25,000 the lectures. This makes possible a fairer view of the art situation in New York in so far as attendance at the museum is any criterion, for there are thousands who go there annually for special study purposes who do not make that purpose known to the institution in any way.

If we are to take Paris and the attendance at the Louvre as a fair basis of comparison between Parisian interest in art culture and that of New York, we do not suffer badly, judging by the only available figures. For years the average Sunday attendance at the Metropolitan has been about 10,000 while before the French government instituted pay days in the French museums, by the act of June, 1922, the average Sunday attendance at the Louvre was about 6,000. America never reaches such attendance figures at sporting events as does France and Great Britain, but in so far as art museums are concerned we appear to stand on an equality with Paris, at least.

Mackennal Designs a Colossal

Group for Australia in London

LONDON—What will be London's most ambitious statuary group has just been completed by Sir Bertram Mackennal, the Australian sculptor who has the distinction of being the designer of England's present coinage and treasury notes. It consists of Phoebus and his four horses rising from the sea and is intended to adorn the entrance to Australia House, typifying the rise to eminence of the dominions in that continent.

The group, which is on double the life-size scale, is full of movement and vigor and comparable only to the Quadriga which surmounts the entrance to Constitution Hill. It is Sir Bertram's most important achievement.

Miss Howell's Painting in Metropolitan



"PIERCE NICHOLS' HOUSE" By FELICIE WALDO HOWELL
This picture, painted at Salem, Mass., is one of three recent acquisitions by the Metropolitan Museum of Art. It was purchased through the Hearn Fund from the Grand Central Galleries. It is now on exhibition, with works of W. L. Metcalf and Lilian Westcott Hale, acquired at the same time, in the room of recent accessions.

FRICK ART LIBRARY
OPEN TO STUDENTS

(Continued from page 1)

ject matter as a secondary subdivision. For instance, paintings by Gainsborough, who has five binders to his credit, are divided into portraits of men, of women, of children, etc. On the back of each picture is typed information concerning it, such as the date, whether it has been engraved, in what books or magazines it has been reproduced, in what collections it has been, and a general description and history followed by a note as to whether copies of it are in existence.

This file of photographs is made of further use by three card indexes. One is a general file, including artists, titles of pictures, and general subjects. A second file specializes in what might be termed "accessories," such as architectural details, interiors, anything about a picture which might form a general basis for grouping it with others. Then there is also the *Burlington Magazine's* card index of references to articles in that magazine. Many of these photographs were made by the library's own photographer. This applies particularly to the American paintings or to paintings in American collections. Miss Frick has made several trips through the country securing reproductions of paintings of which photographs were not available.

The building in which the library is housed was built especially for the purpose and has just been completed, the architects being Carrere and Hastings. It is a two-story building forming a north wing of the Frick mansion and, like it, is a free treatment of the XVIIIth century English style with an Italian influence. The floor which one enters from the street is the reading room. Both the card files and the files of photographs are here. A lower floor, where about a dozen librarians are at work, is also given to the reference library.

On the occasion of the formal opening yesterday addresses were given by Dan F. Foy, Platt and Professor Paul J. Sachs of the Fogg Art Museum.

Another German Castle Taken

Over for Use as Art Museum

BERLIN—As a result of the restrictions among civil functionaries in Germany, the director of the famous gallery in Cassel (Hesse), Prof. Georg Gronau, has resigned his post. He has been very successful not only as a museum manager, but also as a writer. Biographies of Titian and Leibl are by him.

This economical measure coincides singularly with the opening of a new museum in Cassel. The town has installed it in a file of empty rooms of the castle, thus providing an excellent exhibition place for contemporary Hessian artists. Thielmann's peasant pictures, Burmester's and Witte's views of Cassel, and Ferme's and Ubbelohde's Hessian landscapes are shown very advantageously. Besides that, valuable pictures scattered all over the town to adorn municipal buildings, have been gathered and displayed in the newly adapted rooms.

—F. T.

STUDIO NOTES

Martha Walter, who is painting in Egypt, will go to France for the summer. She will have a class in Brittany and expects to return home in October.

At the close of his exhibition at the Ainslie Galleries in June, William A. Patty will go to his place at Cornwall in the Connecticut Hills for the season.

Nancy M. Ferguson has opened her studio in Provincetown where she will remain for the summer.

Edwin Dickinson recently sold his painting called "The Anniversary."

Adele Williams sailed this month for Europe, for a summer's painting.

Donald Witherstine motored through town last week on his way to Provincetown from Peoria, where he exhibited pictures previously shown at Babcock Galleries.

Alice Howell is spending the spring and summer at Provincetown.

Marguerite Younglove Larned has gone to Bridgeport, where she is painting a portrait.

Dorothy Randolph Byard has gone to her studio in Silvermine for the summer.

Clara Weaver Parrish is in Selma, Ala. She expects to paint in Provincetown this summer.

Katherine Hayward has gone to her home in Columbia, S. C. She will spend the summer in Provincetown.

Gladys Atwood will go to Boothbay Harbor for July and August.

Jane Peterson has returned to her studio in the Sherwood after a visit to her mother in Illinois.

Pieter van Veen will soon sail for a trip to France and Spain. He will return to his studio in the Sherwood in December.

Randolph La Salle Coats will close his Indianapolis studio the first of June and return to Provincetown for the season.

E. Hodgson Smart has returned to England, where he will remain until the autumn.

G. L. Berg went to Stony Creek, Conn., on Thursday of this week to spend the summer.

Lindsey Morris Sterling started for her studio at Jay in the Adirondacks this week. She is planning to stay until December.

Valerie Walter has completed a life-size figure in clay of a young gorilla which has been on exhibition at the McAlpin. When the figure is cast in bronze it will be taken to England.

G. Glenn Newell has gone to his country place near Dover Plains.

Renée André will go to Denver for her exhibition which has been invited to be held in the Museum there after it closes at the Ehrich Galleries. Miss André recently painted a portrait of Delos Chappell, who gave a house to the city of Denver for the use of artists.

The Allied Artists have succeeded in renting the Fine Arts Galleries next year for a mid-season date, Feb. 14 to 28, which will be a forward move in the activities of the society.

MANY AMERICANS IN
THE PARIS SALON

Painters and Sculptors Well Represented in Show of the Nationale and Artistes Francais

PARIS—American exhibitors form a large contingent at the combined Salon of the Société des Artistes Français and the Société Nationale des Beaux-Arts in the Grand Palais. Together with the English, Spanish and Spanish-American artists they make up an important foreign section which would have justified the hanging of foreign exhibits together in the same or adjacent halls, as was done at the Salon d'Automne with good results. As it is, foreign exhibits are scattered everywhere.

Frederick A. Bridgman, now probably the oldest resident of American artists in France, remains faithful to his Oriental subjects. His "Kaid's Horses in a Sirocco Storm at Biskra" is a touching picture, conveying the contrast between the relentlessness of the elements and the helplessness of living beings. In the same room there is a decidedly modernist work by Charlton Fortune, a California artist, residing in Edinburgh. It represents the port of St. Ives, in Cornwall, and the picture of countless gulls in flight gives a charming effect in white.

Another Californian, Jules Pages, has a view of one of the larger streets in the vicinity of Notre Dame. George Howland has remained faithful to his beautiful studies of the skyscrapers of Northern France. Lionel Walden, whose South Seas pictures have been much admired, is showing only one painting "A Hawaiian Fisherman." Miss Anna Elizabeth Klumpke, who was a pupil of Rosa Bonheur, is showing a striking portrait of Mrs. Hugh Reid Griffin, founder and president of the American Women's Club in London.

Many other portraits, showing that painstaking attention to detail which is characteristic of American portrait work, figure in the Salon. Manual Barthold has two, and Thomas C. Cole, Miss H. G. Levey, Gilbert White, Jessie Loose, Charles S. Williams and Ruskin Williams, one each.

Among the landscapes are works by Frank Brown, William S. Davenport, George H. Evans, Paul d'Hauteville and Eleanor Hay. Other Americans represented in the Salon des Artistes Français are Jessie Arms Botke, Reginald L. Grooms, George S. Hill, Gordon M. MacCouch, Campbell Macpherson and Lester Rosenfield. In the miniature section F. Boyd Waters has four works.

In the Société Nationale des Beaux-Arts, many American artists also figure prominently. Miss Florence Esté has a broad decorative style in her "November Morning Sky." Edwin Scott continues to find inspiration in the mists on the Seine. Phil Sawyer has a portrait of Mr. A. J. Eaton. James R. Hopkins shows "A Summer Sun" of exceptionally warm coloring. Other American canvases are "Bucephale" by Will Hollingsworth, the landscapes of Cameron Burnside and "Winter Twilight in the rue de Vaugirard" by Clarence Montfort Gihon. John Hinchman shows a view of the rue Ferrus.

Among the figure and portrait painters are Miss Eda Sterchi, Arvin A. Rattner, Louis Kronberg, Minerva J. Chapman, Robert R. Kearfott, August Franzen, Gerald Davis, Mrs. H. M. Bryson, Adolphe Borie, J. M. Zamora, Mrs. E. M. Walsh, Miss Lee Robbins and F. T. Lea.

In the sculpture section of the Artistes Français, Paul W. Bartlett shows two medallion portraits of G. and A. Corneau, Nancy Cox McCormack displays her bronze bust of Mussolini and one of Senator Boni of Italy, Mrs. H. P. Whitney, her statue of Buffalo Bill, and George Fite Waters, busts of James K. Hackett in "Macbeth," and busts of Sacha Guitry and Mrs. Livingston Flanagan. Among the other Americans are Chester Beach with a terra-cotta bust, Frank L. Jirouch with a bust of Mr. Nelson and a few small groups, Miss McCann with a bronze medallion portrait of a man, Mr. Sewell with a female bust in plaster, Mr. Sheldon with a memorial to the war heroes of Arkansas, and Mrs. Warren with a statue of Velasquez on horseback.

At the Nationale there is a group of birds carved in wood by Miss Sheldon and a torso in gilt bronze by George Coulon.

Many Seek Akron Directorship

In its issue of May 10 THE ART NEWS published a letter of President E. C. Shaw of the Akron Art Institute to the effect that a director was wanted. Mr. Shaw has written a second letter stating that the results are gratifying "as we have been receiving applications daily from all parts of the country who have learned of this opening through THE ART NEWS."

JAMARIN

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PARIS

PARIS

Three important retrospective groups greatly enhance the interest of the 1924 Salon. On the side of the Artistes Français we have the Bonnat retrospective, and on that of the Nationale we have the retrospectives of Puvis de Chavannes and Raffaelli.

The retrospective of Léon Bonnat, comprising thirty-three pictures in all, has been far and away the most successful. No matter what reserves one might be tempted to formulate as to his talent—and it must be admitted that his art is too literal, lacking in sensibility and cold—one is, at the same time, forced to recognize that taken as a whole his work gives proof of perfect dignity and continuity and therefore commands respect. Endowed with a nature at once serious and austere, in fact rather Spanish in type—which is perhaps comprehensible in this citizen of Bayonne—he never tried to please in his work but simply to be sincere. His portraits then are rather anthropometric than psychological records, but they contain absolutely accurate information on the external aspect of the model, and this strict exactitude has its merit. In addition to the famous "Christ" of the Palais de Justice, and the "Job" of the Luxembourg Museum, in this retrospective is assembled a certain number of portraits of celebrities chosen from among the best known, such as Hugo, Renan, Taine, Hervieu, Dumas fils, Thiers, Grévy, Léon Cognat, de Lesseps, et al. An examination of this work marked by its conviction and conscientiousness, reveals the fact that we are in the presence of a man of decided character. As far as the artist is concerned, it is rather in his enthusiasm than in his individual work that he is to be looked for. His one joy in life was to discover the masterpieces of others, and the splendid collection that he has bequeathed to his country will perhaps serve more completely to perpetuate his memory than all the works by his own hand.

On the other side of the Grand Palais, the Nationale is celebrating the centenary of the birth of Puvis de Chavannes

by a selection of works, insufficient as to number and little worthy of the great artist to the honor of whose memory this retrospective is being given. The retrospective of Raffaelli has been more successfully arranged, though it cannot be said to add anything to the renown of that talented artist who, in spite of the interest he excites, will never take a place in the front rank.

This year's Salon also accords to the veteran, M. Léon Lhermitte, whose subtle and delicate talent is so highly appreciated in America, the honor of a small one-man exhibition.

Before the "big guns" of the Artistes Français one is tempted to ask oneself why the artist has taken the pains to make such a big canvas in order to express so little. The Ecole des Beaux-Arts and the Académie live by their conventional traditions, and a large composition is always considered by their disciples as an earnest of great talent.

M. Georges Leroux, one of Bonnat's pupils and holder of the Prix de Rome, has contributed a composition entitled "1918" dedicated to "all those who went into the war and never returned," and to illustrate the order issued by Marshal Foch the day of the Armistice. This important work, destined for the Sorbonne, is composed and painted with a great deal of art and reserve. It is a very creditable achievement, and probably the best that can be done in this type of work today. It has the excuse of being a commission from the State for the commemoration of the great event. M. Friant's picture "En pleine nature" hasn't this excuse, in spite of all its merits and dash and the fact that it surpasses the usual accomplishments of this artist. It represents nude figures in a landscape treated with a luminous effect, but like all the work of this school, it is too realistic or it isn't realistic enough, in other words, it supposes it is, and it isn't. As a specimen of the decorative style Mr. Dufas's "Antelopes" are much better because they are nothing but a simple transcription. They do not pretend to be realistic but purely decorative, and in this they fully succeed. The same may be said of M. Despujols, and among the painters on this side who attack canvases of large dimensions, MM. Pierre, Balande, Morchein and Freguenez are probably the best. I should also like to mention

"Le Labour" by M. Martin-Ferrières, the "Promenade Equestre" by M. Zo, the "Venus" by Mlle. Cormier as well as that of M. de Gastyne, and the "Retour des Vendanges" of M. Fernand Maillaud.

The portraits of celebrities and of society people are for the public one of the attractions of the Salon. The portrait of the famous barrister Maître Moro-Giafferi by Czedekowski is one of the best, while those by Maxence, J. Pierre and P. Albert Laurens have a certain distinction. Sabatté has painted a good portrait of his mother, and Martin Borgard a Norwegian peasant's head remarkable for its robust simplicity. Nothing need be said about the landscape painters except that they are very numerous.

In the Nationale Forain makes an impression with his violent scenes in the law courts. Boldini continues to paint society women such as have not existed for the last twenty years, and Mlle. de Boznanska exhibits a "Woman in Black" worthy of her great reputation, and this portrait is by far the best in the Salon. As for Van Dongen, he is represented by five portraits treated in the broad, luminous, free manner of which he alone has the secret. One of them, in fact, is unusually free. It represents a young and charming ballet dancer, Mlle. Edmonde Guy, in an upright position, clothed merely in a pair of socks and pumps, a collar of beads and her own charm. This style has notable precedents, and when someone expressed astonishment that Pauline Borghese, the sister of Napoleon, should have consented to pose before Canova, even more lightly clothed, she replied: "But there was a stove!" —H. S. C.

MUNICH

A retrospective exhibition comprising the art of the XIXth century will be held this summer in Munich. This show aims to give a review of the development of German art during the past century by uniting the best examples of this period. The prominent galleries of Germany will contribute, and many pictures from private collections will be shown for the first time. All the rooms of the Neue Pinakothek will be placed at the disposal of the undertaking, planned to be the largest and most comprehensive show ever arranged in Germany.

An exhibition of works by Professor Willi Geiger, of the Munich Academy, taking place in the Athenaeum in Madrid, was very successful. Studies of the Spanish landscape and of bull fights, and illustrations for a publication entitled *Spain* naturally aroused greatest interest. Several oils bear witness to the coloristic gift of the artist, who is also well known as illustrator of works by Balzac, Dostojewski and Tolstoi.

NEW ORLEANS

Cornelius Christian Zwaan, the Dutch portrait painter, has just completed the portraits of Mr. and Mrs. Frank B. Williams and Mr. and Mrs. C. S. Williams. The artist expects to take a studio in the Vieux Carré.

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LONDON

The great art topic of the week has been the Sims portrait of King George at the Royal Academy. The painter has been defending himself against the storm of adverse criticism leveled at his head by contending that the public has accustomed itself only to portraits of the monarch painted as a young man and is unable to adapt itself to his truthful presentment in middle age. Hence a slight feeling of resentment when asked to accept a truthful rendering! As for the discrepancy in the legs, whose debonair outlines suggest a "pas seul" in the ballet, Sims avers that no monarch yet ever sat for the legs of his portrait and that someone else has always been requisitioned as model for the extremities. But there seems to be no valid reason why a model with more appropriate nether limbs should not have been secured.

The Bibesco portrait by John also is meeting with a varied reception. Those who think it the thing to admire John, whatever he does, talk of the wistfulness of the eyes, of the distinction of drawing, the subtlety of tone and half a hundred other points. But those more frank and courageous point out that it is obviously out of drawing in parts, that the mantilla looks as if it had no connection whatever with the lady, that the painting of the dress is unfinished and that generally it gives the impression that Augustus is resting hard upon his laurels.

I gained an interesting impression of the way in which architectural vastness and the depth of shadows thrown by cathedral and bridges can be conveyed to paper, when I visited the exhibition of Hedley Fitton's etchings at the Tooth Galleries, 155 New Bond St., W. This etcher is especially interesting when he deals with church interiors, in which

figures are employed to contrast with the towering height of pillars and accentuate the impressiveness of the general proportions. The crumbling, weather-beaten aspect of stone under a penetrating light is cleverly conveyed in more than one theme and the beauty of carved ornament suggested without any of the minuteness of detail which can prove so distracting to the eye. Some rare examples, such as his Ponte Vecchio and City Gateway, Genoa, are included.

Another exhibition of etchings (and drypoints) of more than usual interest is that of H. Stuart Brown at the Colnaghi Galleries, 144 New Bond St., W. In this exhibition the artist more or less makes his debut for hitherto he has exhibited but little, for he is one of the few who manage to combine art with a life of practical affairs, a fact which means that unlike the professional painter who must flog his talent, whether or not the mood is right, he need only follow his art when the spirit really moves him. It is just this untrammelled attitude towards his work which constitutes its principal charm. Stuart Brown's etchings are carried out in a way which seldom finds favor with his colleagues—his plates are drawn on the scene of action and in the open air, the only portion performed in the studio proper being the biting. This means that he is able to get effects of air and light, in short, atmosphere, that ordinarily elude the man who works up from notes alone. A series of plates of Ely and the country round about that town show him at his best.

A personality in the art world who should have a particular interest for the American in our midst is the art expert at Sotheby's, Mr. W. H. Edmunds, whose early years were spent in America, and who has in his life of three score years and twelve played many parts, among them that of bookbinder, framemaker and journalist. In the office which he calls his "Aladdin's Cave" he reviews the priceless Oriental antiquities, many of them Buddhist idols, Persian carpets and Egyptian curios.—L. G. S.

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CHICAGO

The Better Community Movement of the University of Illinois, R. E. Hieronymus, chairman, represented by its art extension committee, of which Lorado Taft is chairman, will tour the cities and the picturesque places of northern Illinois the last week of June. At each stopping place the principals of schools and leading citizens will present the best features of the town in addresses, and the committees will study town planning, out-of-doors sculpture and out-of-doors landscape art. Lorado Taft and Miss Mary Taft spent the latter half of May and the first part of June in a pilgrimage with the Drama League to the Los Angeles Convention. Miss Taft directed pageants at Salt Lake City and other places while the Drama League offered the arts of the stage in towns along the way.

Alfonso Iannelli, of the department of design at the Art Institute, has gone to Europe to study the new movements in art centers in France, Italy, Germany and at Vienna. He is devoting special attention to the general tendencies in the design of costumes and stage settings.

To widen the interest of the architectural exhibition at the Art Institute, William McC. McKee, curator of prints, installed a large collection of loaned prints relating to architecture. Twenty-five etchings by Piranesi, including some of the finest prints of these engravings in existence, are among those shown.

Modern English woodcuts from the display at the Carnegie Institute at Pittsburgh constitute a special display in the print rooms of the Art Institute.

The Art Institute announces a new prize in portraiture to stimulate the exhibition of figure paintings at the Art Institute annual exhibition of oils in the fall of 1924. It is known as the Mr. and Mrs. Frank G. Logan prize and will consist of \$1,000 and a gold medal to be voted to the best portrait painted within two years.

Chester Johnson is holding a ten-days' exhibition of the portrait of Antonin Proust by Edouard Manet, who exhibited it in the Salon of 1880. Mr. Johnson has sold the canvas to Edward Libbey, who will give it to the Toledo Museum of Art.

The following prizes were awarded in the twenty-second annual exhibition of applied arts now being shown at the Art Institute:

The two Thomas J. Dee prizes of \$50 each were awarded to Martha Gertrude Peet for gold jewelry, and to Jean Pui-forcat, France, for silverware; the Arthur Heun prize of \$50 to George Biddle for originality and standard in applied art; the Albert H. Loeb prize of \$50 to Georg Jensen for the best original work in silver; the Mrs. Frank D. Stout prize of \$100 to Hunt Diedrich for the best design in wrought metal. The Mr. and Mrs. Frank G. Logan prizes for medals and purchase were awarded as follows: George Biddle, medal and purchase for marquetry table; Henry Varum Poor, medal and purchase for pottery; Marie Zimmermann, medal and \$100 for silver and metal work; Ellen Gates Starr, medal and \$100 for book-binding; Robert Laurent, medal and purchase for wood sculpture; R. Guy Cowan, medal and \$25 for pottery; C. Bertram Hartman, medal and \$50 for batik, and Edgar Miller, pottery purchase.

Forty-seven painters of the Business Men's Art Club have their fourth annual exhibition of contemporary work at the Carson Pirie Scott & Company Art Galleries. The large, well-lighted room is hung with seventy-seven pictures, chiefly landscapes. Pictures are not on sale, and there is an expressed desire that no man get more publicity than his neighbor. The object of the Business Men's Art Club is to give free play to an amateur in his leisure and not to invade the ranks of the professional artists. The officers of the club are: President, F. M. Lowe; vice president, Dr. J. E. Colburn, and secretary-treasurer, H. B. Colby. A jury will select a group of the best canvases to be given to decorate the city hospital walls.

—Lena May McCauley.

CLEVELAND

A gift of J. H. Wade, enabling the purchase of five art works from the current display of Cleveland Artists and Craftsmen at the Museum, brought sales to something over \$6,000 last week. Max Kalish's vigorous sculpture, "Miner Homeward Bound," one of a prize-winning group of several labor types by this artist, and "Young Bather" by F. L. Jirouch, also a prize winner, are among the sales. The others are "Superior Bridge" by Carl Gaertner, another prize winner; "Camino Nuevo" by Henry Keller, and "Early Morning," a water color by Paul Shively.

A fine memorial by Hermann Matzen, a heroic seated figure, typifying "The End" of earthly striving, and "Flaming June," a nude figure, piping a summer rhapsody, the work of Conrad Dressler, are two notable sculptures. "Adolescence" by Frank L. Jirouch, "When Irish Eyes are Smiling" by Alice Reuscher Young, "Virginia" by Miriam Cramer, a prize winning bust of H. N. Matzen by Alfred Mewett, "Portrait of C. B." by Steven Rebeck and a head and bas-relief portrait by Helen Ely Richardson are other good things in this field.

Gertrude Pew Robinson, of New York, painter on ivory, has a display of small portraits of first quality at the new Korner & Wood Galleries. Seven-teen portraits in the Roosevelt family, and portraits of Mr. and Mrs. John D. Rockefeller, are among Mrs. Robinson's works.

The Potter studios have an unusual showing of Japanese and Chinese pottery, lacquer ware, wood carvings, necklaces and pendants in semi-precious stones and ivory, hand-carved, also brocades and embroideries, from the Yamanaka Galleries.

The Cleveland Society of Artists has elected Henry Turner Bailey, director of the School of Art, president for a two year term; Dr. W. H. Kinnicutt, vice president; Charles N. Lines, secretary; Wilbur L. Oakes, treasurer. Dean Bailey was recently tendered a dinner at the Museum by the school to mark the close of seven years of harmonious and progressive relations. With Mrs. Bailey and their daughter, Miss Elizabeth, he will sail in June for three months abroad, at the head of a party from Cleveland. —Jessie C. Glasier.

BALTIMORE

The Purnell Galleries are showing etchings by Walcott, Hankey, Brangwyn, Metour, Dowd, Kinney, Short, Erik Help and Levy; and they announce an exhibition of antique Georgian silver and old Sheffield plate from the collection of Brainerd Lemon for the first week in June.

A memorial exhibition of paintings by Irving Ward opens at the Charcoal Club on May 12.

Paintings are being exhibited by Herbert D. Stitt at the Arts and Crafts Center.

Louis Rosenthal has presented one of his miniature sculptures to the Greek Embassy to be used for raising funds for the starving children of Greece. The piece is a figure of the Unknown Soldier with Victory back of him and holding her shield so as to hide her face.

—L. C. E.

ATLANTIC CITY

Miss Harriet Palmer, head of teacher training of the New York School of Fine and Applied Arts, New York City, was the leading speaker at the luncheon held by the New York State Art Teachers in the Venetian Salon of the Ambassador Hotel. Other speakers were Miss Rilla Jackman, head of the art department of Teachers College, Syracuse University; Winship Andrews, director of art in Yonkers, and Leon L. Winslow, of Albany, New York State art director.

CONCORD, MASS.

The exhibition of the Concord Art Association remains open until July 1. It will be followed by a summer exhibition and this in turn will be succeeded by a fall show. The building remains open until Dec. 1.

ROCHESTER

The Memorial Art Gallery is offering for its May exhibition the paintings of Axel Gallen-Kallela, perhaps the foremost painter of Finland. He is at once realist and poet, allegorist and symbolist. "We find him," says Thurston V. Darling in the *Herald*, "painting with utter realism skeletons of dead cattle lying in deserts, or stumps of charred trees, or again he creates a huge canvas of a waterfall with five golden bars stretched directly across its center, bars that remind one of a musical scale. Perhaps the most pleasing and startling canvas in his entire showing is a larger one, brilliant with sunshine, of six nude, female figures bathing in a golden sea. This is a very broadly done picture, in which detail is completely lacking. It is voluptuous, the voluptuousness of warm sun striking beautiful bodies. It is a picture that glows, a sparkling thing and a joyous one."

In the small exhibition galleries hang the paintings of Douglas Parshall, a collection of well done landscapes and pictures of man and horse in action.

A group of landscapes from the brush of Emile Gruppe is now on exhibit at the Brodhead Galleries in East Avenue.

Professor Frank von der Lancken, for twenty years a resident of Rochester, is leaving to become director of a new school of industrial and fine arts at Louisville, Ky.

Eighteenth century English engravings and mezzotints and a portfolio of XIXth century lithographs of monuments Gothic by Gustave Simonau make an interesting and varied event in the print gallery.

PROVIDENCE

Crowded into the closing weeks of the art season are some of the most interesting events of the year. At the Rhode Island School of Design three separate exhibitions are on. First place should be accorded the collection of paintings and drawings by the late Isobel Lillian Gloag, a singularly talented English painter. Figure drawings, landscapes and flower paintings testify to the wide range of the artist. "Fuchsias" is a painting of unusual color. This has been presented to the School of Design by the family of Miss Gloag.

In the adjoining gallery are seen Chinese and Tibetan works of art lent by Mrs. Henry Crosby Emery. These are banners, temple hangings, charm boxes, statuettes, a prayer wheel and other examples.

A third collection at the School of Design consists of Czechoslovakian graphic arts, including prints and etchings.

At the Providence Art Club are etchings, aquatints and engravings by Will Simmons. The entire collection treats of birds and animals and the manner in which the subjects are selected and treated reveals an intimate knowledge of animal life. The etchings of monkeys and bears have touches of humor.

At the Tilden Thurber gallery are important paintings by American artists. A half dozen works by Theodore Robinson afford opportunity to study the work of this early Impressionist, but the single example by Winslow Homer is perhaps the gem of the collection. It depicts a girl sitting on the bank of a river reading. It is an early painting and well illustrates the artist's ability to separate a composition into a few simple planes with unity of effort. Twachtman is well represented and there is a fine example by Duveneck, "Woman Spinning."

—W. Alden Brown.

TOLEDO

Special interest is centered in an exhibition of water colors by Yamada Baske at the Mohr Galleries this month. Thirty pictures comprise the exhibit. Mr. Baske is showing his water colors in Toledo for the first time in fourteen years. Both his life and his paintings were saved by mere chance in the Tokio earthquake, and he carries with him a reminder of it in a broken leg.

Work by High School pupils is being shown at the Museum during May.

—Frank Sottek.

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SAN FRANCISCO

The forty-seventh annual exhibition of the San Francisco Art Society is now well under way. It's a big show, one of the largest of recent years, with 352 entries. The jury threw down the gates and let anybody in regardless of name, reputation or previous condition of servitude. Yet it is a show noteworthy for the absence of many painters who stand in the first rank of Pacific Coast artists, and for the complete self-elimination of the Southern California painters. In their place is a horde of names hitherto unknown, with canvases ranging from remarkably good to others which make one wonder if the jury were out to lunch when they were passed in. However, a too liberal policy tends to livelier interest than the narrowness which has governed jury selections of the previous decade.

The biggest picture in the lot is a small sketch by Timothy M. Wulff, a laughing face which is characterized by remarkable vigor and spontaneity. Wulff, if he can consistently attain to this standard, has a career immediately before him. Portraits, indeed, seem to be the real feature of the show, and represent both the best and the worst productions in the galleries. Matteo Sandona is represented by several excellent portraits; L. Matsubara, a Japanese artist, shows another remarkably good one, and the Mackys—Constance and Spencer—are up to their usual standard. Several self-portraits lead one to believe that the painters, whoever they may be, are at any rate not conceited. Phillips Lewis is at his happiest in "The Quarry," a study of cool blue shadows and tender greenery, bathed in the atmosphere of Spring. Other artists represented include the following:

Rowena Meeks Abdy, Jean Abel, Gertrude Partington Albright, Helena Allen, Grimm Angelo, Valenti Angelo, Anna Dodge Bailhach, Mathew R. Barnes, Albert Barrows, Sallie Benfield, Alice Best, Charles Bleil, Hal Boyd, Ray Boynton, Arnold Bray, Helen Bruton, Margaret Bruton, Alfred Ray Burrell, Crissie Cameron, J. Vennerstrom Cannon, Alfred J. Casella, Mary J. Coulter, Esther Crandall, Ruth Cravath, Theodore N. Criley, Rinaldo Cuneo, Lewis I. Curtin, H. C. Davies, C. De Gaverre, Mathurin Dondo, François Dubreuil, Charles Stafford Duncan, Sibyl Emerson, Charles A. Ferguson, Amy Dewing Flemming, Del Mannion Frund, Ruth V. Gaines, William George Gaskins, Nellie Stearns Goodloe, Fred G. Gray, Julia Greenwell, Edgar W. Hargreaves, Mike Hayakawa, William Hesthal, Jr., Robert W. Hestwood, M. Hibi, Clark Hobart, Mary Young-Hunter, Robert B. Howard, Thomas L. Hunt, Almira A. Judson, Val Kaen, Lucien Labaudt, Amy Farley Larsen, Kathryn W. Leighton, Phil Little, Walter Loos, Thomas A. McGlynn, Flora MacDonald, Edith Maquire, Nell McD. Marshall, Peter Martinez, K. Matsubara, Arthur Millier, Smith O'Brien, Mildred Oestermann, Agnes H. Park, Charles H. Parker, Ina C. Perham, A. Piazzoni, Lucy V. Pierce, H. Nelson Poole, John C. Poole, G. B. Portanova, Charles S. Price, B. Hemphill Pringle, Lee Randolph, Albert L. Raveleon, William S. Rice, Jay M. Risling, Paul Romer, Suzanne Scheuer, Elmer G. Schmidt, Celia Seymour, Barbara Shermund, Katherine Skeele, Charlotte Spolteholtz, Ralph Stackpole, Judson Starr, Lora W. Steere, Edith Stellman, Alex Stern, John T. E. Stoll, Herman Struck, John C. Stump, Edgar H. Touch, Edward D. Taylor, Frances Todhunter, Marion Trace, Theodore Trace, Burnside Tufts, Blanch Collett Wagner, Isabelle Percy West, Guest Wickson, Ivor Williams, Mayme E. Williamson, Marcy Woods, Stanley Woods, Timothy M. Wulff.

—Harry Noyes Pratt.

QUEBEC

The first exhibition of work by a group of French artists especially invited to Canada is being held in a gallery of the Parliament building under the auspices of the provincial government. Several of the exhibitors have been awarded the Grand Prix de Rome. Emile Aubray is represented by "La Dame à la Cape," showing great skill in portraiture. Henri Dabadie's picture is "Retour de la Messe." Paul Albert Laurens, the son of Jean Paul Laurens, shows "Portrait de Famille." Other artists represented are Emmanuel-Michel Benner, Georges Lerou, Georges Desvallières, André Devambaz, Emmanuel Fougerat, Albert Gsell, Charles Hoffbauer, Louis Huvey, Louis Jourdan, Edouard Léon, Auguste Leroux, Mme. Marie Martin-Gourdault, Louis Roger, Mlle. Lucie Roisin, Lucien Seevagen, Paul Sieffert, Louis Willaume and Henri Zo.

In sculpture, works are shown by André Vermare, Jules Desbois, Paul Moreau-Vauthier, and Charles Paillet. There are examples of pottery in sandstone and porcelain by Emile Decoeur.

DULUTH

Knute Heldner is working on a large picture of polo players, to be sent to the "sport" exhibit in Paris next year. This exhibit will contain paintings of various forms of sport.

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WASHINGTON

Drawings of Blackfoot Indians of Montana and Pueblo Indians of Laguna, N. M., by W. Langdon Kihn are on exhibition at the Corcoran Gallery, May 20 until June 3. They are vivid, graphic portrayals of a vanishing race, with wrinkled, seamed faces, apparently of untold age, but with their gay and decorative trappings worn with pride. Mr. Kihn has compiled a catalogue of these portraits, in which is given the pictured autographs of many Indians in crude drawings.

Three new exhibitions opened at the Arts Club on Saturday to continue until the end of the month. Oils by Walter King Stone, instructor at Cornell University, water colors of foreign scenes by the late Walter L. Chaloner, and facsimiles of the portrait drawings by Holbein that are in Windsor Castle are shown.

A new landscape club has been formed composed of women, with already a number of well-known members. Among them are Clara Saunders, Ruth Tanner, Emma Norris Martin, Mrs. James E. Elliott, Mrs. Howard Nyman, Mrs. H. M. Fulton, Mollie Weyman, Miss M. S. Venable, Ludowika Wieser, Frances Wieser, Clara Sackett, Mrs. Harje, Miss M. B. Glennan and Florence Estabrook. The headquarters of the Landscape League as it is called is the "Blue Moon" studio of Eleanor A. Gleason, the organizer.

At the Van Dyck Galleries are twenty-five oil paintings by Victor Charreton and a group of drypoints by Joseph Hecht, scenes of Poland, Scandinavia, France and other countries.

—Helen Wright.

INDIANAPOLIS

Victor Higgins has a one-man show in the Pettis Gallery for three weeks. The collection is the same one displayed in the Macbeth Gallery, the Chicago Art Institute, and the Corcoran Gallery of Art, Washington. Mr. Higgins was the guest of honor at a tea held on the opening day. He has been entertained at dinners, luncheons, theatre parties, motor trips during his two weeks' stay in Indianapolis. His birthplace was near Shelbyville.

Wayman Adams made a brief visit in Indianapolis on his way East from Texas, having painted several portraits in Austin and other cities, one of which was of the late ex-Governor Hogg, to hang in the State Capitol. Mr. Adams did a series of pictures in water colors at Key West.

Otto Stark is painting at the studio home of J. Otis Adams at Brookville. Mr. Adams has extended his season of Florida painting into May.

The recent exhibition by Miss Mary Chilton Gray in the Pettis Gallery meant a sale of two pictures, one of them, "The Red Veil," a much-exhibited portrait head, being purchased by J. Irving Holcomb.

May exhibitions at the Herron Art Institute include a collection of photographs of Greek and Renaissance sculpture and architecture, made by Professor Charles Kennedy of Smith College, and a collection of etchings and wood engravings by Lepère, Brouet, Haden, Zorn, Whistler, Fitton and Duveneck.

—L. E. M.

SPRINGFIELD, MASS.

On the fourth floor of the establishment of Meekins, Packard & Wheat is an exhibition of paintings in which thirty-four artists are represented. The display, which was arranged by James D. Gill, includes work by the following artists: Carl J. Blenner, William Bradford, A. T. Bricher, George Elmer Browne, Jennie Brownson, Carlton T. Chapman, Alphaeus P. Cole, E. Irving Couse, W. R. Derrick, Frank V. Du Mond, John Ward Dunsmore, Henry S. Eddy, Carlton C. Fowler, Arthur C. Goodwin, W. Granville Smith, Charles P. Gruppe, Carl Hirschberg, Felicie Waldo Howell, Francis C. Jones, H. Bolton Jones, Henry R. Kenyon, F. Mortimer Lamb, Stanley Middleton, Thomas Moran, George Laurence Nelson, W. M. Post, Stanley P. Reckless, William T. Richards, Robert K. Ryland, A. Wordsworth Thompson, T. V. C. Valenkamph, Robert W. Van Boskerck, Pieter Van Veen and Carleton Wiggins.

ST. LOUIS

Victor Holm, professor of sculpture at the St. Louis School of Fine Arts, is planning a three-months' European tour.

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At the twenty-fifth annual exhibition of the Graphic-Sketch Club the gold medal, awarded this year for the second time, went to the portrait of "My Sister Jenny" by Hyman Pinkowitz. The jury of selection and award consisted of Daniel Garber, R. Sloan Bredin, Samuel Murray, and Paula Himmelsbach Belano. Prizes to students were as follows: First, scholarship to Pennsylvania Academy of the Fine Arts, to Salvatore Pinto; second prize, Alfred Di Giorgio; third, Amy Lou Potter; fourth, Karl Sherman; fifth, Henry Cooper; sixth, Samuel Heller; prize in sculpture, Michael Leo Brown. For the first time a gallery has been devoted to etchings made during the year by students in this new course. Honorable mentions were made to Sally Nusbaum, Margaret Lowengrund and Carlton Shapley.

Paul Martel is exhibiting twenty canvases at McClees Galleries in which his most recent portrait, that of Miss Louise Warriner, is on view. The "Nativity" was painted in Belgium, Mr. Martel's country, during the war, on the back of an American flour sack. It depicts the tenderness of mother love. In marines like the "Opal Beach" and "In the Sands" or in landscapes like "Addingham in Spring" and "Forest in Flanders" the soul of locality and mood is revealed.

The display of American prints now terminating at the Print Club was unusually successful in all ways. Fifteen impressions of Richard E. Bishop's etching, "Canada Geese," which won the Charles M. Lea prize of \$50, were sold. "The Spanish Dancer" by Paul Roche sold three times. Other sales were an etching and aquatint, "Gramercy Park—Snow," by Frederick Weber; a color etching "City Nocturne," by Beatrice Levy, and etchings by Lee Sturgis, Charles E. Heil and Joseph Pennell.

Dmitri T. Dubassoff has opened a gallery at 212 South 17th St. with an exhibition of Russian paintings. Most of the canvases are decorative works by N. Milliotti, who was a pupil of Whistler until 1901. His panel "Les Montagnes" is outstanding. There are portraits by Fyodor Zakharov, a series of flat small decorative sketches by Von Meek and colored soft ground etchings by Beloborodoff.

The original illustrations in oil by Dean Cornwell, now on view at the school of Industrial Art at Broad and Pine Sts., in some cases transcend the merely illustrative. In all the 22 works there is skilful use of color and line for vibration and activity, particularly in his Arabian subjects.

The Art Alliance announces that the summer show, which will open June 1 and continue until September, will exceed all its former summer exhibitions. It will contain work in oil, water color, black-and-white, prints, and small sculpture.

SAN DIEGO

The photographic exhibition in the Museum galleries has proved so popular that it has been decided to hold it over until the first of June. The exhibition of architectural subjects sent out by the Western Chapter of American Architects and sponsored here by the Friends of Art occupies a large section of the main gallery. It is a splendid and instructive showing.

The second of a series of lectures which constitutes an important part of the program of the Art Guild has been given and the increased attendance attests to the importance of the propaganda of art appreciation. These lectures are given in the Art Center.

At the Little Gallery are being shown the oils of Samuel Hyde Harris, and etchings by Frank Geritz and Arthur Miller.

The Orr Galleries are doing a splendid educational work by placing in the public schools large exhibitions of reproductions of famous paintings. It is not only a question of imparting knowledge, but the classes have shown such enthusiasm that many of the finer prints have been purchased as a permanent exhibition.

DETROIT

Three pastel portraits by John A. Nielson, of Chicago, are shown in the John Hanna Galleries. There is a three-quarter figure of Mrs. Atha Everard, a similar figure of Miss Marjorie Mack and a lovely head of a two-year-old child, Virginia.

The exhibit of African art and curios from the Congo and Liberia is proving a lure for grown up visitors as well as school children at the Institute. There are many rare and curious bits in the collection.

WICHITA FALLS, TEX.

Paintings by American artists are shown at Junior College for two weeks. The collection which was brought here by the Sam Yunt Galleries, includes pictures by Innes, Chase, Bruce Crane, Ben Foster, Elliott Daingerfield, Ettore Caser, Paul Dougherty, Lillian Genth, Carl Krafft, Dwight W. Tryon, Texas' own Onderdonk, and a score of others.

**THANNHAUSER
GALLERIES****LUCERNE****MUNICH****CINCINNATI**

To Hughes High School has been presented a painting of a girl in a brown-brimmed hat by Duveneck. The gift is from the artist's son, Frank Boott Duveneck. It was painted about 1888, in the lighter, warm key of that period, with a feeling of sunlight and outdoors that is charming. The school had long wanted a Duveneck canvas for its collection. It was Duveneck who gave the first two canvases to the school with the suggestion that it start a collection of Cincinnati work. The two canvases were a snowscape by John Weis and a spring landscape by Norbert Heerman. To these they have added year by year until the school now has the most representative collection of modern Cincinnati artists in the city. At the entrance are Clement J. Barnhorn's Rookwood panels, a memorial to the students who died in the war, and in the various rooms are hung canvases by H. H. Wessel, Frank Myers, Bessie Hoover Wessel, Lillian Whitteker, E. T. Hurley, Louis Endres and others totaling thirty.

"St. Charles Borromeo" by Tiepolo, recently bought and put on exhibition at the Museum, was one of a series the XVIIIth century Venetian master was commissioned to paint for the church of St. Pasqual of Babylon at Aranjuez, Spain. The painting is rich in color and luminosity and is in a perfect state of preservation. It shows the saint in his cardinal robes of purplish red and lace meditating before the crucifix at an open window through which gleams a brilliant blue sky.

The camp of the Cincinnati Art Club has been reopened. It is on the Kentucky side of the river near Dayton.

SALT LAKE CITY

First honors at the annual art exhibit at the Springville High School were awarded to "Land of the Morning," by Hanson Duvall Puthuff, of Los Angeles. It is estimated that more than 20,000 persons viewed the paintings during the month they were on display.

In addition to contributing to the general exhibition fund, the junior class purchased and presented to the high school "Springtime," by John M. Gamble, of Santa Barbara, Cal. In appreciation of the unusual merit of the exhibition the judges awarded diplomas of honor to the following artists:

Alfred Schroff, John F. Carlson, Frederick Carl Frieske, Jean Mannheim, Lidia Cox, Donna Schuster, John M. Gamble, V. O. Hafen, Benjamin Brown, Lee Greene Richards, J. H. Moser, Laurence Squires, G. Wesley Browning, Calvin Fletcher, A. B. Wright, Florence Ware, W. S. Reindel, J. T. Harwood, Lee F. Randall, J. W. Wilkinshaw, Maurice Del Mue, William P. Silva, Edwin Evans, Le Conte Stewart, Matteo Sandona, C. Salisbury, Della Miller, Eugene Neuhaus, E. H. Eastmond.

In addition to bringing worthwhile paintings to Springville for exhibition, it is the plan of the young art devotees to add one or more pieces each year to their collection, which now contains fifty-seven paintings and six statues.

Alfred Lambourne has just completed his group of paintings entitled "The Four Shores of the Inland Sea," depicting scenes in the four seasons at Great Salt Lake.

NEW YORK EXHIBITION CALENDAR

Ackerman Galleries, 10 East 46th St.—Early American aquatint views, through May.
Ainslie Galleries, 677 Fifth Ave.—Paintings by William A. Patty and James Britton, through May.

Anderson Galleries, Park Ave. and 59th St.—Spring exhibition of the Salons of America, to May 31.

Arington Galleries, 274 Madison Ave.—Exhibition of paintings by American artists.

Art Center, 65-67 East 56th St.—Exhibition of interiors with silver, to May 31; monthly competition of the Pictorial Photographers of America and the work of Henry Hoyt Moore, to May 31; paintings by W. Van Meek and Nicholas Milliotti, to May 31; handicraft exhibition by the Boy Scout Foundation, to May 31; "Fifty Books of the Year," chosen by the American Institute of Graphic Arts, to May 31; hand decorated fabrics shown by the Art Alliance, to May 31.

Association for Culture.—11th annual exhibition, Washington Irving Bldg., 40 Irving Place, to May 31.

Babcock Galleries, 19 East 49th St.—Summer exhibition of American paintings.

George Gray Barnard's Cloisters, 454 Fort Washington Ave.—Open daily except Monday.

Brooklyn Museum.—Memorial exhibition of the works of Frederick W. Kost; paintings by a group of Canadian artists.

City Club, 55 West 45th St.—Paintings and pastels by James N. Rosenberg, through May.

D. B. Butler & Co., 116 East 57th St.—Architectural, marine and floral paintings, through May.

Daniel Gallery, 600 Madison Ave.—Paintings by Preston Dickinson.

Dudensing Galleries, 45 West 44th St.—Paintings by a selected group of artists from the recent Independents' show, to May 31.

Durand-Ruel Galleries, 12 East 57th St.—Paintings and pastels by Mary Cassatt.

Ehrich Galleries, 707 Fifth Ave.—Special exhibition of old masters, to May 31.

Fearon Galleries, 25 West 45th St.—Loan exhibition of French paintings of the XIX century.

Ferargil Galleries, 607 Fifth Ave.—Paintings by Carlsen, Spencer, Davies, Weir and Robinson; water colors by Owen Merton, to June 1.

Grand Central Galleries, 6th floor, Grand Central terminal.—Portraits in painting and sculpture by American artists, to May 31.

Holt Gallery, 630 Lexington Ave.—Carvings and miniature sculpture; water colors by Jean Jacques Pfister.

Kennedy Galleries, 693 Fifth Ave.—Etchings by Louis Orr and portraits by Walter Tittle.

Keppel Galleries, 4 East 39th St.—Woodcuts and drawings by Florence Ivins, to June 7.

Kingore Galleries, 668 Fifth Ave.—Paintings on silver by Herman Rosse, to May 31.

Knoedler Galleries, 556 Fifth Ave.—XVIII century prints in color and sporting prints.

Kraushaar Galleries, 680 Fifth Ave.—Paintings by American artists.

John Levy Galleries, 559 Fifth Ave.—Foreign and American paintings.

Lewis and Simmons, 612 Fifth Ave.—Old masters and art objects.

Macheth Galleries, 15 East 57th St.—Spring exhibition of thirty American paintings.

Metropolitan Museum, Central Park at 82nd St.—Historical exhibition of etchings; Western embroideries; exhibition of "The Arts of the Book," to Sept. 14; modern European drawings; work by students in New York art schools.

Milch Galleries, 108 West 57th St.—Selected group of American paintings.

Montross Galleries, 550 Fifth Ave.—Special exhibition of paintings by American artists, to May 31.

J. B. Neumann's Print Room, 19 East 57th St.—Max Weber exhibition; prints by Redon and Bredin.

N. Y. Public Library, 42nd St. and Fifth Ave.—The year's accessions to the print department, and portraits of print-makers, to November.

Pratt Institute, Ryerson St., Brooklyn.—37th annual exhibition, May 28, 29, 31.

Ralston Galleries, 4 East 46th St.—Early English portraits and Barbizon paintings.

Rehn Galleries, 693 Fifth Ave.—Selected American paintings.

Reinhardt Galleries, Heckscher Bldg., 57th St. and Fifth Ave.—Drawings by Rubens, Ruysdael, Maes, Boucher, Hoppner and others, to June 1; paintings by old masters, to June 1.

Safford and Seymour, 142 West 57th St.—Paintings by Edward Dufner, G. Glenn Newell and Robert H. Nisbet.

Salmagundi Club, 47 Fifth Ave.—Summer exhibition, to Sept. 15.

Schwartz Galleries, 517 Madison Ave.—Modern paintings and etchings.

Scott & Fowles Galleries, 667 Fifth Ave.—XVII century English paintings and modern drawings and bronzes.

Jacques Seligmann & Co., 705 Fifth Ave.—Paintings and pastels of the XVIII century.

Society of Arts and Crafts, 7 West 56th St.—Antique trays redecorated by Marion Alida Greene, to May 31.

Arthur Tooth & Sons, 709 Fifth Ave.—Specialists in XVIII century English, French and Barbizon paintings.

Weyhe Gallery, 794 Lexington Ave.—Drawings by Boardman Robinson, to June 7.

Wildenstein Galleries, 647 Fifth Ave.—Paintings of yacht races by Albert Smith.

Howard Young Galleries, 634 Fifth Ave.—Landscapes by Wilson Irvine, to May 31.

Ilya Zensky, 222 West 72nd St.—Paintings by the artist, to May 28.

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